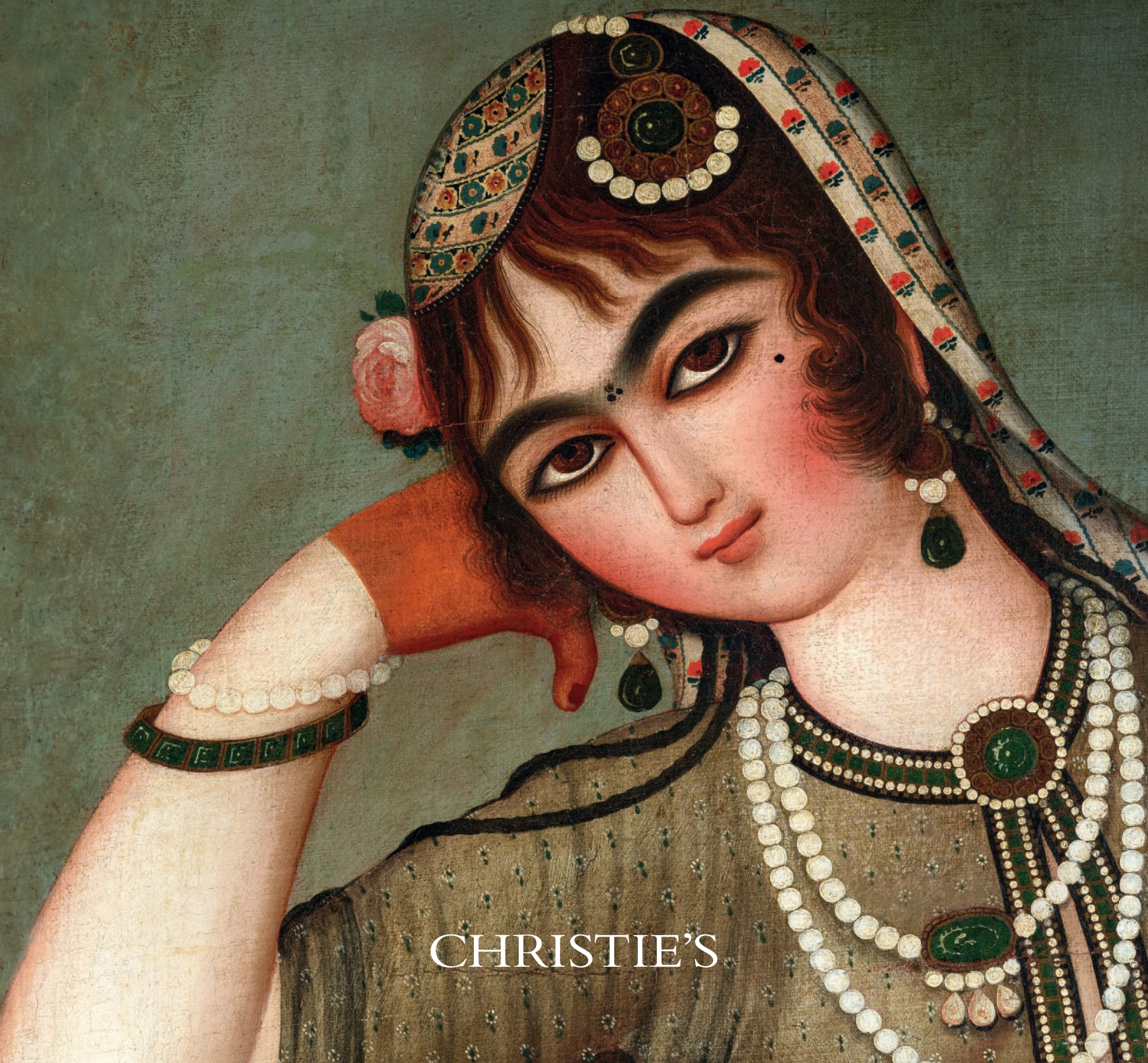


ART OF THE ISLAMIC AND INDIAN WORLDS
INCLUDING ORIENTAL RUGS AND CARPETS

LONDON 27 APRIL 2023

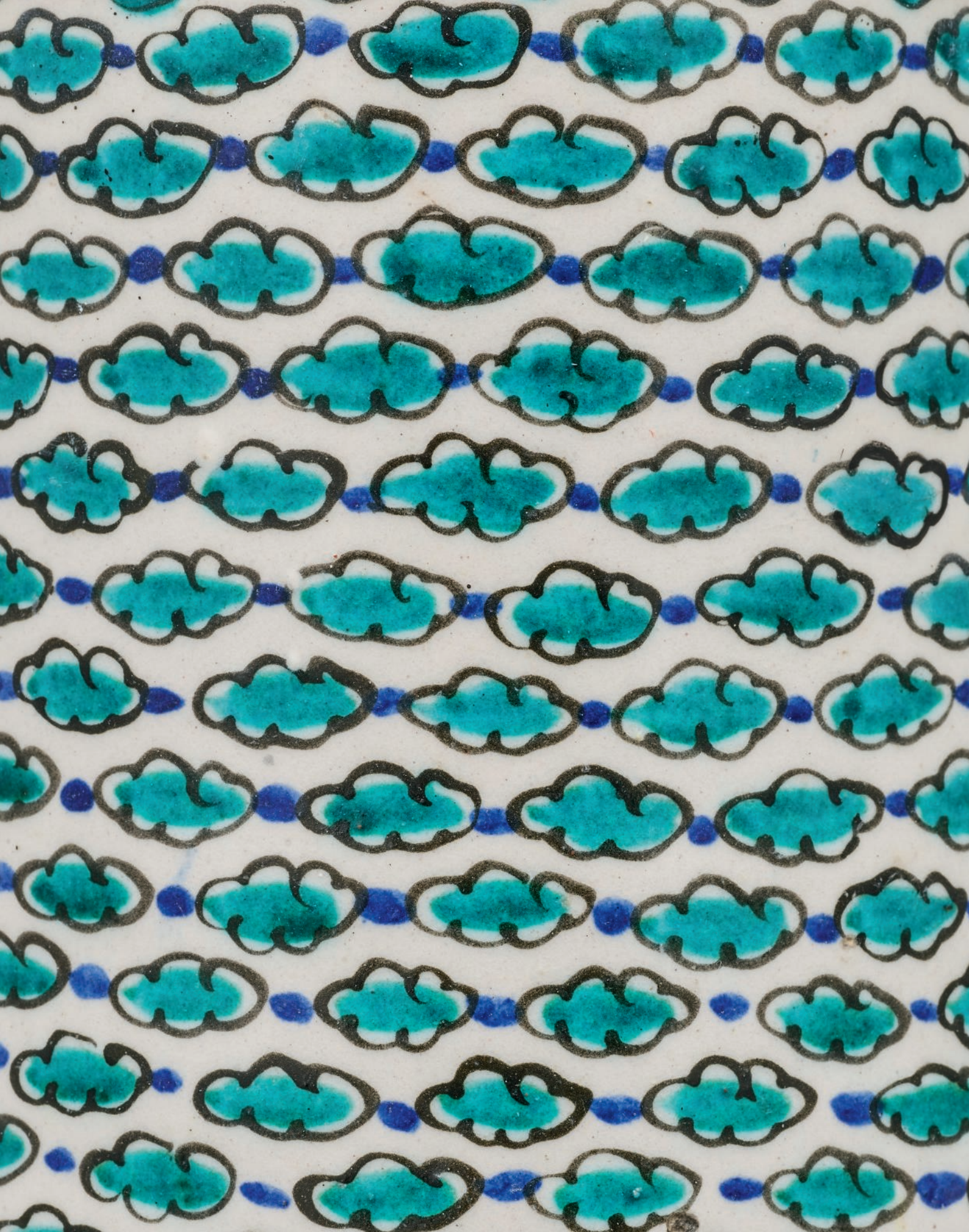


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Thursday 27 April 2023
Morning session at 10.00 am (Lots 1-107)
Afternoon session at 2.00 pm (Lots 120-265)

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Monday	24 April	9.00 am - 5.00 pm
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FRONT COVER
Lot 44

INSIDE FRONT COVER
Lot 52

PAGE 2
Lot 128

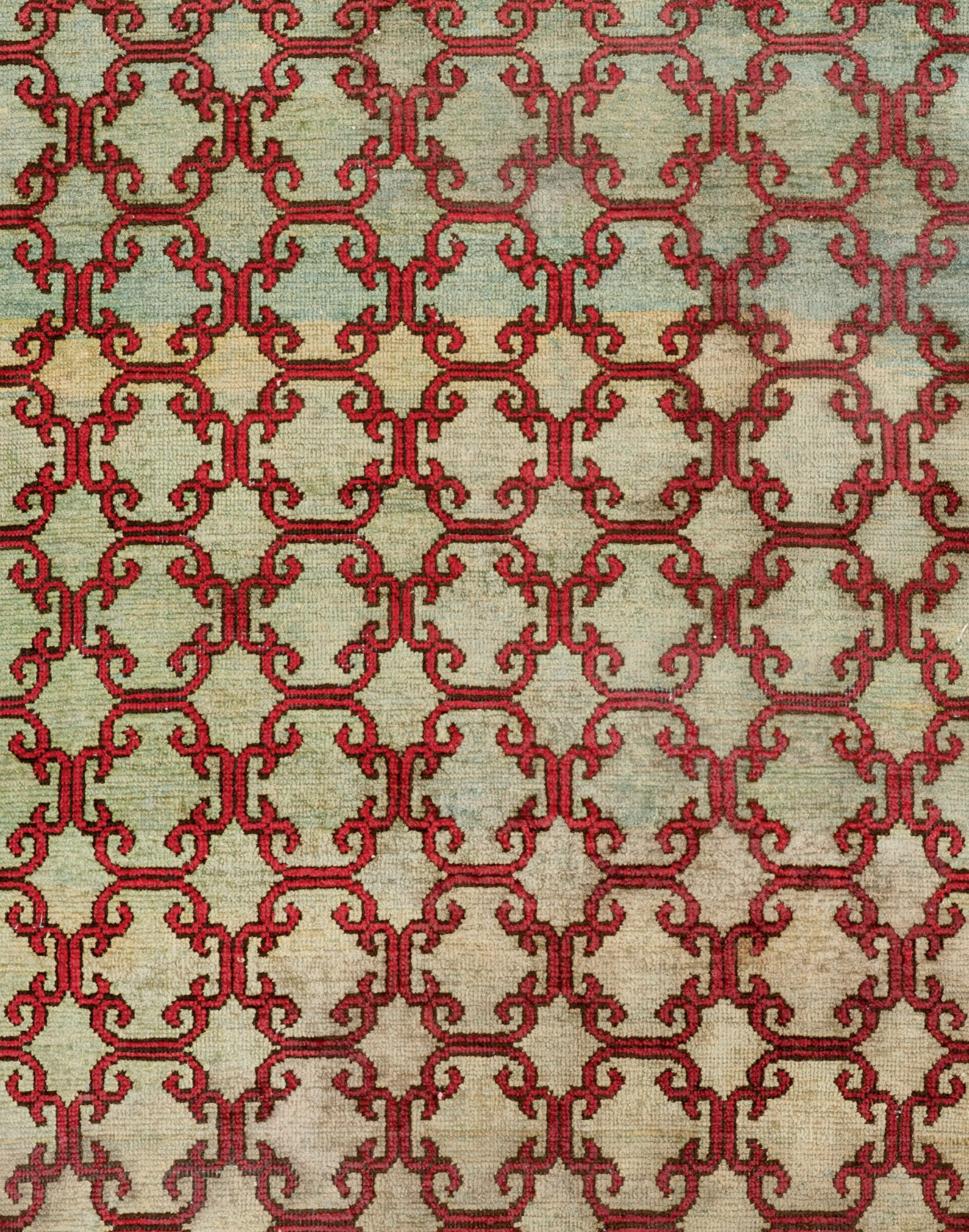
PAGE 4
Lot 26

PAGE 6
Lot 264

INSIDE BACK COVER
Lot 189

BACK COVER
Lot 195

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PROPERTY FROM A PRIVATE LONDON COLLECTION

1

AN ALBUM PAGE

THE CALLIGRAPHY SIGNED SULTAN 'ALI MASHHADI, TIMURID HERAT, LATE 15TH OR EARLY 16TH CENTURY

Persian poetry on paper, the central calligraphy with 5ll. of flowing black *nasta'liq* written on the diagonal in clouds flanked by triangular gold and polychrome illuminated panels and set within elegant floral margins, the panel with twelve further rectangular panels of black *nasta'liq* on the sides and below, surmounted by a gold and polychrome finely illuminated headpiece, pasted onto gold sprinkled margins and set between gold and polychrome rules, laid down on gold-speckled card

Calligraphy 5¼ x 3in. (13 x 7.6cm.); folio 18¾ x 11¼in. (47.5 x 30cm.)

£30,000-40,000	US\$37,000-48,000
	€35,000-45,000

INSCRIPTIONS:
Two couplets from a *ghazal* of Qasim-i Anwar

The calligraphy on this fine album page is the work of the preeminent calligrapher Sultan 'Ali Mashhadi (fl.1453-1519), who was born in Mashhad around 1437. Qadi Ahmad in his famous treatise describes his writing among other writings as the sun among other planets (V. Minorsky, *Calligraphers and Painters. A Treatise by Qadi Ahmad, son of Mir Munshi*, Washington, 1959, pp.101-3). Sultan 'Ali was the favourite court calligrapher of Sultan Husayn Mirza Bayqara (r.1569-1506) and was acquainted with both Amir 'Ali-Shir Nava'i and 'Abd al-Rahman Jami. His works include some of the finest Persian and Turkish manuscripts composed for the Timurid court, such as a copy of 'Attar's *Mantiq al-Tayar* or 'Conference of the Birds' now in the Metropolitan Museum in New York (MS.63.210). Based on the dates of the earliest manuscripts he wrote in Herat, it appears that Sultan 'Ali immigrated there sometime before the onset of the sultanate of Sultan Husayn and remained there until his return to Mashhad in 1506.

2

AN ALBUM PAGE

THE CALLIGRAPHY SIGNED SHAH MAHMUD NISHAPURI, PROBABLY SAFAVID MASHHAD, DATED RAMADAN AH 971/APRIL-MAY 1564 AD

Arabic manuscript on paper, comprising the *fatiha* in 6ll. of elegant black *nasta'liq* on gold sprinkled paper, illuminated rectangles in four corners, one with the signature of Shah Mahmud al-Nishapuri, within gold-speckled green margins, on a grey field with twelve cartouches each containing a couplet of Persian poetry in black *nasta'liq*, with blue and polychrome illuminated headpiece, laid down on gold-speckled card

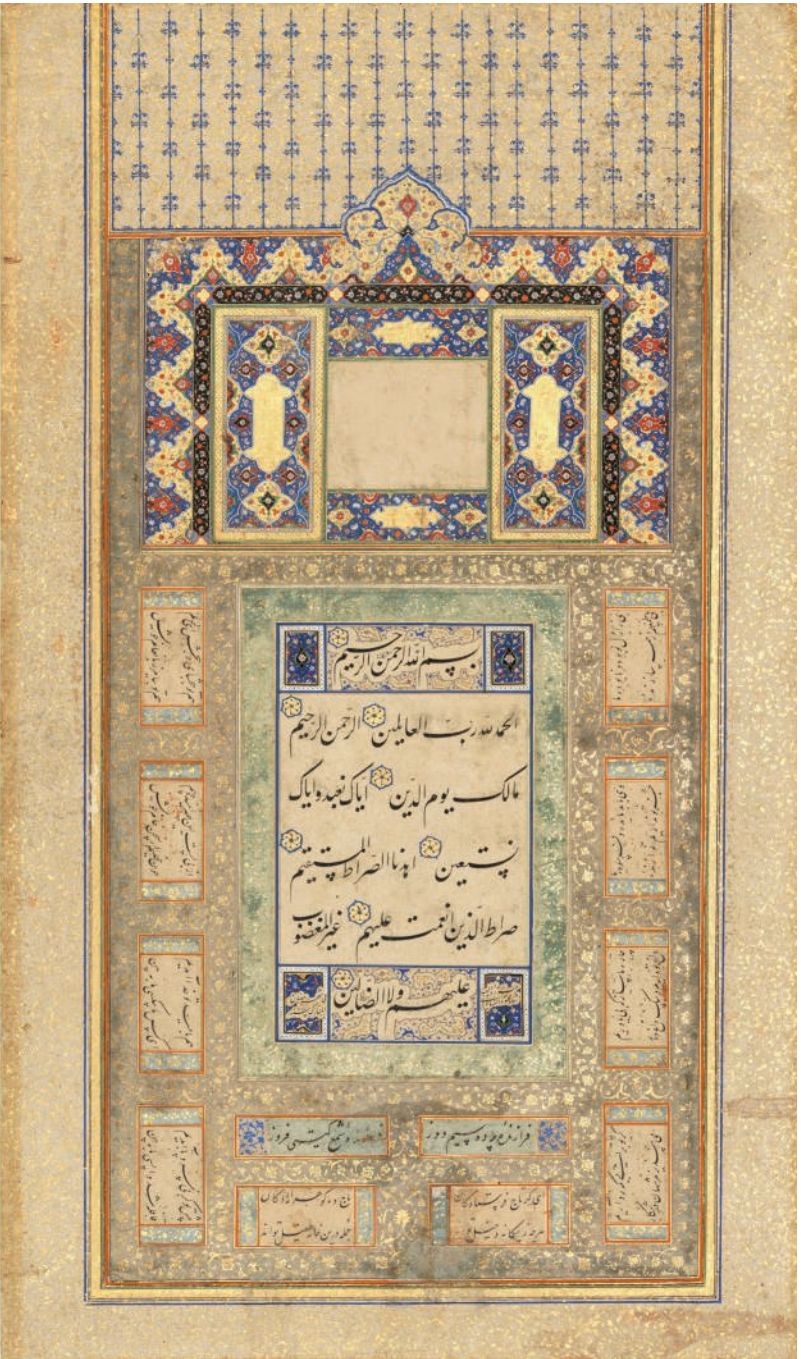
Text panel 13¼ x 7½in. (34 x 19.3cm.); folio 18 x 12½in. (47.3 x 30.4cm.)

£30,000-40,000	US\$37,000-49,000
	€35,000-46,000

INSCRIPTIONS:
harrahu al-'abd shah mahmud al-nisaburi fi shahr ramadan al-mubarak sana 971

This calligraphy that forms the centre of this folio is unusual in that it contains verses of the Qur'an, *surat al-fatiha*, copied in *nasta'liq* which is a style of calligraphy usually associated with secular texts. Under the reign of Shah Tahmasp (1524-76), *nasta'liq* began to replace *naskh* as the natural script for copying Persian anthologies, epics and other literary works. According to the classical tradition however, it was the six cursive scripts that were those reserved for copying Qur'ans – *thuluth*, *naskh*, *muhaqqaq*, *rayhani*, *riqa'* and *tawqi*. *Nasta'liq* is a script designed for writing Persian and so to find an Arabic text, such as the Qur'an, in the script, is very rare. Qur'anic verses in *nasta'liq* represent a remarkable and unusual counterpoint between the new and fashionable calligraphic style and a religious manuscript. A complete Safavid Qur'an copied in *nasta'liq* was sold in these Rooms, 8 April 2008, lot 200.

Shah Mahmud al-Nishapuri, also known as *Zarin Qalam* ('Golden Pen'), lived and worked in Tabriz for most of his life. He was already very prominent in the reign of Shah Isma'il and subsequently worked as a royal calligrapher to Shah Tahmasp (d.1574). He was without a doubt one of the greatest calligraphers of his time, renowned for his 'perfect *nasta'liq*'. When the Shah lost interest in the Arts, Shah Mahmud moved to Mashhad and worked there under the patronage of Ibrahim Mirza (d.1577) until he died (Norah M. Titley, *Persian Miniature Painting and its Influence on the Art of Turkey and India*, London, 1983, pp.84, 103, 105, fig.81; and A.J. Arberry (ed.), *The Chester Beatty Library. A Catalogue of the Persian Manuscripts and Miniatures*, Vol. II, no.179). For further information also see Mehdi Bayani, *Ahval va Asar-e Khosh-Nevisan*, Vol. I, Tehran, 1345 sh, pp.295-304, Vol.II 1346, pp.305-7 and V. Minorsky, *Calligraphers and Painters*, 1959, pp.134-7. His recorded work is dated between AH 923-982/1517-75 AD.



ISKANDAR COMFORTS THE DYING DARA

From a *Shahnama* of Firdawsi, opaque pigments heightened with gold on paper, with lines of *nasta'liq* in four columns above and below in clouds reserved against gold, the margins with further *nasta'liq* verse arranged diagonally, the chapter heading in blue *thuluth* on gold ground, the outer margin with artist's signature, laid down within gold and polychrome rules on gold-speckled card
Painting 9¼ x 4½in. (23.5 x 11.6cm.);
folio 36½ x 12¾in. (46.9 x 30.7cm.)

US\$9,700-14,000
€9,100-14,000

In the lower margin: *raqam-i kamina mu'in musavvir* 'Drawing of the humble Mu'in Musavvir'

Other illustrations from this *Shahnama*, characterised by Mu'in's bold colouring and attention to detail, are in the British Museum (published by Sheila R. Canby, *Persian Painting*, The British Museum, London, 1993, pl.73, p.109), the Fogg Museum of Art (Ernst Grube, *Muslim Miniature Paintings from the XIII to XIX Century from the Collection in the United States and Canada*, Venice, 1962, p.130, no.113) in the Arthur M. Sackler Museum (Farhad, 'The art of Mu'in Musavvir: A Mirror of his Times' in Canby (ed.), 1990, pl.1, p.115) and the former Rothschild collection (Colnaghi, *Persian and Mughal Art*, exhibition catalogue, London, 1976, p.78, no.55). Another folio was sold in these Rooms, 13 April 2000, lot 283. Our painting is rare in that it includes the signature of the artist.

PORTRAIT OF A SUFI SAINT

Opaque pigments on paper, mounted within a finely illuminated gold and polychrome illuminated panels with a title in gold *nasta'liq* above, laid down within margins with fine gold illustrated margins depicting various animals and vegetation, the number '20' in the upper margin, set between gold and polychrome rules, pasted onto card
Painting 3 $\frac{1}{8}$ x 1 $\frac{1}{4}$ in. (8 x 4.2cm.);
folio 14 x 9 $\frac{1}{2}$ in. (36 x 24cm.)

US\$19,000-24,000
€18,000-23,000

Above the painting: *andar siyas hiyrad(?)*

The portrait in the present album page strongly resembles the Qadiri Sufi Saint Mian Mir of Lahore (d. 1635). With his successor Mullah Shah Badakhshi, Mian Mir was the spiritual guide to Dara Shikoh and Jahanara Begum. A painting of Dara Shikoh, Mian Mir and Mullah Shah by Chitarman showing the three sat on a mat outside a simple hut similar to the one in our painting is in the Victoria & Albert Museum, London (IM.250-1921). Another similar painting by Lalchand is in the Arthur M. Sackler Gallery, Washington D.C. (S1986.432).



5

AN ILLUMINATED CALLIGRAPHIC PANEL

THE CALLIGRAPHY BY MIR 'ALI, SHAYBANID BUKHARA, CIRCA 1550

Poetry, ink and opaque pigments heightened with gold on paper, 2ll. of fine black *nasta'liq* reserved against a cobalt-blue ground with dense floral scrolls, the field with several polychrome medallions and two painted figures, the green margin with gold scrolling arabesques, laid down on gold speckled paper, on a purple card mount
Panel 3¼ x 6½in. (8.4 x 15.4cm.); folio 8 x 13in. (20.5 x 32cm.)

£15,000-20,000 US\$19,000-24,000
€18,000-23,000

INSCRIPTIONS:

A couplet from Jami's *Yusuf u Zulaykha*: *bar an tishna babayad zar bagirist, ka bar lab-i ab u bayad tishna'sh zist*, 'One should wait for that thirsty one, Who is at the waters edge but must nonetheless live thirsty.'

This folio, and that of the following lot, come from an album the bulk of which is in the Fogg Art Museum, formerly in the collection of Louis J. Cartier (1958.63-74; M. Shreve Simpson, *Arab and Persian Painting in the Fogg Art*

Museum, Cambridge, 1980, nos.76-85, p.74 and *Cartier and Islamic Art: In Search of Modernity*, London, 2021, pp.294-5, no.7). One of the folios from that group is signed by the calligrapher Mir 'Ali al-Harawi.

Many of the folios from the album are arranged in the same format to ours, with two figures framing two lines of elegant *nasta'liq*. Another folio from the same album was in the Art and History Trust Collection (illustrated Abolala Soudavar, *Art of the Persian Courts*, Geneva, 1992, p.212, no.79). In the entry to that folio, Soudavar writes that the calligraphy was probably incorporated into an album in Bukhara in around 1560, when the city was ruled by the Uzbek 'Abdullah Khan (Soudavar, *op.cit.*, p.212). It would have been then that the fine illumination and illustrations were added.

Another folio from this album sold at Sotheby's, 24 October 2007, lot 26. For a note on Mir 'Ali please see the following lot.



6

AN ILLUMINATED CALLIGRAPHIC PANEL

THE CALLIGRAPHY BY MIR 'ALI, SHAYBANID BUKHARA, CIRCA 1550

Poetry, ink and opaque pigments heightened with gold on paper, 2ll. of fine black *nasta'liq* reserved against a gold ground with dense floral scrolls, the field with several polychrome medallions and two painted figures, the margin with gold scrolling arabesques, laid down on gold speckled paper, on a light green card mount
Panel 3 x 5¼in. (7.7 x 14.7cm.); folio 7½ x 13in. (19.6 x 32cm.)

£12,000-18,000 US\$15,000-22,000
€14,000-20,000

INSCRIPTIONS:

A couplet from Jami's *Tuhfat al-Ahrar*, from the *Haft Awrang*: *chu jabhat az nur matla' nivisht, abruyat az mushk du misra' nivisht*, 'When your forehead wrote an initial couplet (matla') of light, Your eyebrow wrote two hemistiches in musk.'

Mir 'Ali is often mentioned by Safavid sources as amongst the most important *nasta'liq* calligraphers of his time, despite never being in the service of the Safavid court. Born in Herat circa 1476, in 1528 he was deported to Bukhara where he remained until his death around 1556. The Safavid prince Ibrahim Mirza greatly admired his work and had a large collection of his calligraphy. Sayyid Ahmad wrote of him in AH 972/1564-65 AD, that he was the equal of Sultan 'Ali Mashhadi, the calligrapher of lot 1, under whom he studied.



(recto)



(verso)

VARIOUS PROPERTIES

7

A KUFIC QUR'AN FOLIO
IRAN OR NORTH AFRICA, 9TH/10TH CENTURY

Qur'an XX, *surat taha*, vv. 34 (part) - 39 (part), Arabic manuscript on vellum with 7ll. dark sepia *kufic*, green and red dots marking vocalisation, mounted, framed and glazed
11 x 11½in. (28 x 29cm.)

£10,000-15,000
US\$13,000-18,000
€12,000-17,000

PROVENANCE:
Christie's, 15 October 2002, lot 47.

This folio is from a manuscript of great power and simple beauty. The letter forms to an extent recall those of what Déroche terms the 'D' group, which is the most varied group of the early Abbasid scripts. In nature the line is thick and the vertical upstrokes are always perpendicular to the base line.

The scribe of this Qur'an does not appear to have prepared the parchment by marking the lines, instead copying the manuscript free-hand, resulting in occasional uneven lines.

Another folio from this Qur'an, sold in these Rooms, 11 October 1988, lot 40 is now in the Khalili Collection. Déroche notes in his catalogue entry on that leaf that on the basis of the script, this Qur'an may have been part of the famous MS.322 in the Institute of Oriental Studies in Leningrad (al-Munajjid, 1960, pl.I, in Francois Déroche, *The Abbasid Tradition*, London, 1992, no.69, p.126).

Other folios and sections from the same Qur'an have appeared at auction. Most recently a section was sold in these Rooms, 24 October 2019, lot 20.

8

A SAMANID POTTERY BOWL
CENTRAL ASIA OR NORTH EAST IRAN, 9TH-10TH CENTURY

The white interior with a band of dark brown floriated *kufic* in the cavetto, bands of geometric decoration towards around the rim, repaired breaks
8½in. (20.7cm.) diam.

£12,000-18,000
US\$15,000-22,000
€14,000-20,000

PROVENANCE:
With Nakashiba Shoji co. Ltd., Tokyo, Japan, since early 1970s,
With Gallery N. Osaka, Japan, by 1981

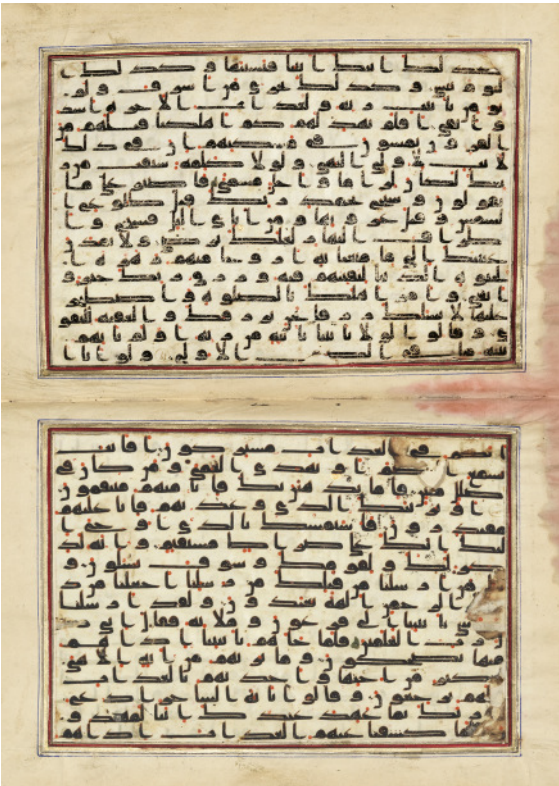
INSCRIPTIONS:
Repeated, *aateg* 'be pious'

Samanid potters can be credited with the invention and perfection of slip-painted pottery – in which the clarity of design was achieved by painting brownish pigment mixed with slip on a white engobe painted over the red earthenware. In his discussion on Samanid poetry Ernst Grube writes that epigraphic pieces, such as the present lot, have beauty in their simplicity

and an energy often lacking in the ceramics of later centuries. He goes on to write that 'perhaps in no other form of early Islamic art ... has the beauty of Arabic writing been made use of so successfully' (*Islamic Pottery in the Eighth to the Fifteenth Century in the Keir Collection*, London, 1976, p. 94).

The band of inscription on our bowl is the same as one on a jug in the al-Sabah Collection (LNS 1087 C; published Oliver Watson, *Ceramics from Islamic Lands*, London, 2004, Cat. Ga.14.5, p. 216). The jug, which was sold in these Rooms, 16 October 2001, lot 230, is also decorated with a band of strapwork below the inscription of the type on the inside of the inscription band of our bowl. The style of the inscription on our bowl and the al-Sabah jug links to a group of elegant dishes, one of which is in the Khalili Collection (Ernst Grube, *Cobalt and Lustre*, London, 1992, no. 68, p. 79). The entry under that example notes two further related pieces published by Bol'shakov ("Arabskie nadpisi na polivnoi keramike Srednei Asii", *Epigrafika Vostoka*, 13, 1958, pp.32-58). A further dish from the group was offered in these Rooms 1 May 2001, lot 275.





9

PROPERTY OF A SWISS LADY

09

TWO KUFIC QUR'AN FOLIOS
PROBABLY NORTH AFRICA, 9TH CENTURY

Qur'an XX, *sura taha*, vv. 115-134 and Qur'an XLIII, *sura al-zukhruf*, vv. 30 (part) - 50 (part), Arabic manuscript on vellum, 2ff. plus two fly-leaves, 16ll. of black *kufic* script with red diacritics, in later margins with added gold and polychrome ruling, in later light brown tooled morocco binding, with paper doublures

Text panel 5½ x 7½in. (19 x 12.8cm.); folio 9¾ x 6¾in. (25.1 x 17cm.)

(2)

£4,000-6,000 US\$4,900-7,300
€4,600-6,800

The script used in these two folios matches most closely with what François Déroche terms 'D.IV' script. Generally small in size and used - as in this case - on manuscripts with 15 or 16 lines to a page, the script is characterised by the flattened hook on independent *alef*, the enlarged head of final *nun*, and the elongation of letters like *ta'*, *daal*, and *kaaf* (François Déroche, *The Abbasid Tradition*, Oxford, 1992, p.88). It is not possible, given the current evidence, to attribute this with any particular region, since samples of D.IV have been discovered in caches across the Abbasid Near East in Kairouan, Cairo, Damascus, and Sana'a (Déroche, *op. cit.*, p.36). Nonetheless, the survival of a *waqf* deed written in this script dated to the year AH 329/883-4 AD suggests that our folios most likely were written in the ninth century. This also matches with the current understanding of the date of the so-called Blue Qur'an, the script of which is closely related to D.IV.

10

A SILK LAMPAS ROBE FRAGMENT
SELJUK IRAN OR CENTRAL ASIA, 10TH/11TH CENTURY

On olive green ground, the decoration comprising large roundels each containing a pair of confronted falcons in a border of stylised calligraphy, with minor roundels of confronted and vertically mirrored horses in a swirling vine border, with floral sprays in the interstices, mounted

17¾ x 16½in. (44.1 x 42cm.)

£7,000-10,000 US\$8,500-12,000
€8,000-11,000

PROVENANCE:

By repute private French collection since 1980s, With London trade, until 2009, from whom purchased by the current owner

INSCRIPTIONS:

The inscription in the roundels of the textile is a mirrored repetition of *bi'l-yumn wa'l-dawla* 'with good fortune and wealth'

This fragment is likely to have come from a gown worn by Seljuk and Ilkhanid courtiers, for whom luxurious silk textiles were important indicators of wealth and status. A complete example of such a robe is currently on loan to the Metropolitan Museum of Art in New York from the Sarikhani Collection (I.TXT.1021). Visually, the confronted falcons draw on an established Seljuk aesthetic, which in turn drew on pre-Islamic visual forms inherited from the Sogdians and the Sassanians: mirrored animals can be seen on Seljuk mirrors (such as one in the Türk ve İslam Eserleri Müzesi, Istanbul, 1972, published in David J Roxburgh, *Turks*, London, 2005, no.74, p.125) and ceramic star tiles (David J Roxburgh, *op cit.*, no. 64, p. 119). Further textile fragments which may have come from the same garment were sold in these rooms 23 October 2007, lot 134; 6 October 2009, lot 25; and 13 April 2010, lot 24.

VARIOUS PROPERTIES

*11

A KASHAN MOULDED LUSTRE AND COBALT-BLUE
CALLIGRAPHIC POTTERY TILE

ILKHANID IRAN, LATE 13TH/EARLY 14TH CENTURY

Moulded with a bold cobalt-blue inscription in *thuluth* on scrolling foliate lustre ground

7½ x 14¼in. (19 x 36cm.)

£15,000-20,000 US\$19,000-24,000
€18,000-23,000

PROVENANCE:

Charles Gillot (1853-1903), Paris
Thence by descent until sold by Christie's Paris, 4-5 March 2008, lot 1

INSCRIPTIONS:

Qur'an LXXVI, *sura al-insan*, v. 14 (part).

On this tile the Qur'anic inscription in elegant, cobalt-blue *thuluth* stands out in relief against the lustre foliate ground. Its decorative style, imposing calligraphy and size indicate that it would have formed part of an architectural frieze, probably set above a dado of geometric, star-shaped tiles of the same style. The absence of figural details on our tile, such as birds within the foliage surrounding the Qur'anic inscription, suggests that it was made for a mosque or religious structure, where the strict aniconic rule applies. A number of similar tiles now form part of prominent museum collections. See for example a tile in the Asian Art Museum, San Francisco (inv. no. B60P2132). A comparable tile whose inscription comprises the following part of this Qur'anic verse was sold at Sotheby's, London, 9 April 2014, lot 2. Another sold in these Rooms, 2 May 2019, lot 21.



Portrait of Charles Gillot (1853-1903)

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10

18

19

A MONUMENTAL MOULDED TURQUOISE-GLAZED POTTERY JUG



12

A POTTERY JUG
CENTRAL IRAN, 12TH/13TH CENTURY

With voluptuous ovoid body, narrow neck and vertical mouth with flaring lip, a ribbed handle with bird thumbpiece linking the shoulder and mouth, the body moulded under the plain opaque turquoise glaze with a band of roundels formed of paired split-palmettes, the interstices filled with similar motifs, a band above of *kufic* inscriptions on a scrolling vine ground, a band of running animals at the base of the neck, the underside with vertical flutes, the mouth with a band of *kufic* inscriptions on a scrolling ground, the interior glazed cobalt-blue, just splashing over the rim in a couple of places, repaired breaks, slight restoration in a couple of places
23in. (58.3cm.) high

£40,000-60,000	US\$49,000-73,000
	€46,000-68,000

PROVENANCE:
Jay Gluck, Tokyo, sold by his estate at Malter Galleries Inc, Los Angeles, 7 April 2002, lot 131

INSCRIPTIONS:
The inscription around the shoulder reads: *al-'izz al-da'im*, 'perpetual glory'
That around the mouth reads *al-'izz wa al-iqbal ... al-iqbal*, 'Glory and prosperity ... prosperity'

Seljuk jars of this monumental scale, with molded decorations under a turquoise glaze are a rare find. This lot relates closely to a small group of massive turquoise-glazed storage jars, one of which was sold in these Rooms, 23 April 2002, lot 156. The decorative elements on the present jug are the same as there, although their order is different. A band of bold paired fleshy arabesques forming circular panels is below a band of inscription and a band of running animals. A further comparable piece, in size and decoration such as the *kufic* inscription, under a turquoise glaze, is in the Metropolitan Museum of Art (inv. no. 39.189).



(actual size)

13

A RARE MINA'I POTTERY BOWL
CENTRAL IRAN, CIRCA 1200

Of round form on a short foot, the white ground painted in blue, green, orange, turquoise, red, beige and black with overglaze polychrome enamels, the interior depicting Layla and her two companions finding Majnun, an undeciphered *kufic* inscription around the rim, the exterior decorated with parrots alternated with palmette cartouches, repaired breaks
5½in. (14cm.) diam.

£30,000-50,000	US\$37,000-61,000
	€35,000-57,000

PROVENANCE:
With K. Fujishiro, Japan, by 1967.
Acquired by Japanese trade until 2015, when purchased by the present owner

LITERATURE:
K. Fujishiro, *Islamic Pottery and Roman Glass*, Japan, 1967, pl. 1

INSCRIPTIONS:
On the inside of the rim: *al-'izz al-da'im...* 'Perpetual glory...'
The remainder is undeciphered

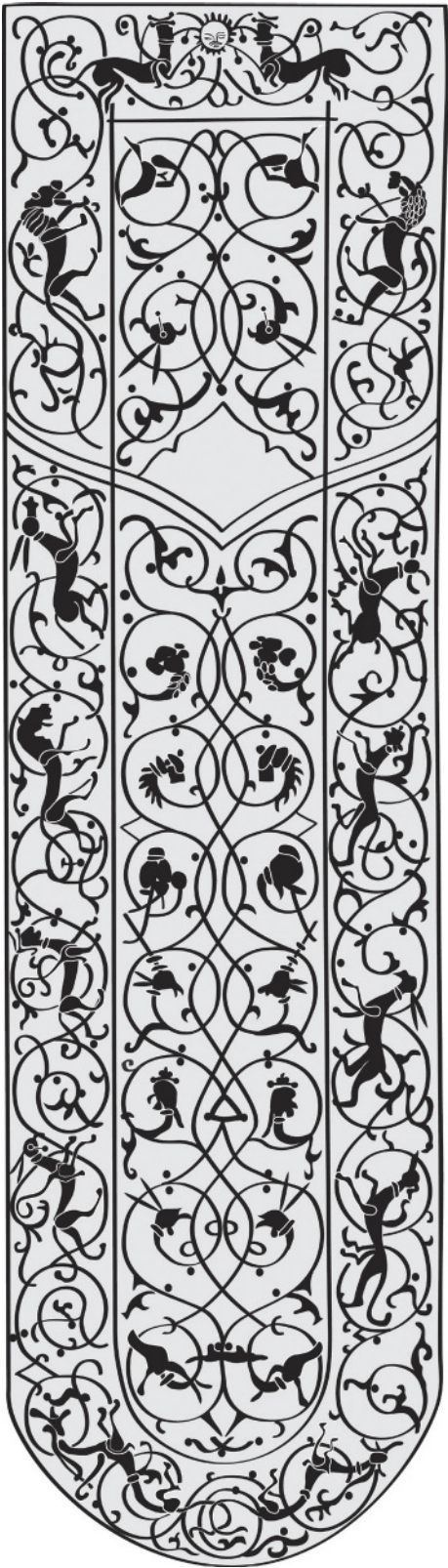
This fine *mina'i* bowl boasts a delicately-painted design that perfectly suits the romantic theme of its decoration. The scene depicted on it portrays the touching moment when Layla's father has come to remonstrate with Majnun in the wilderness, where he had sought refuge following the rejection of his marriage proposal. Majnun is depicted sitting on the ground, his chest

bare, symbolizing the ascetic life he has been leading. Accompanied by two companions, Layla's father sits atop his camel in a regal coat, but his expression reveals the emotion of the encounter.

Mina'i production, like lustre painting, was expensive and labour-intensive because of the double or sometimes triple-firing process involved. The painterly quality of this bowl is what sets it apart and underscores the close connection between *mina'i* ornamentation and the painting traditions of its time. A comparison can be made with the illustrations found in the *Varqa wa Gulshah*, a manuscript possibly authored in Konya around 1250 AD and painted by 'Abd al-Mu'min al-Khuwayyi, which is currently held at the Topkapi Saray Museum (Hazine 841). The figures and plants depicted in these illustrations is stylistically similar to those on this bowl, particularly in the way the tall leafy fronds and sinuous figures are portrayed. This bowl is a true showcase of *mina'i* craftsmanship and artistry, with the vibrant enamel colours emphasizing the exceptional quality of the painting.

Narrative *mina'i* bowls such as this example are rare. A similar finely painted *mina'i* bowl depicting a mounted horseman was sold at Sotheby's London, 3 October, 2012, lot 173.

A thermoluminescence analysis of samples taken from the base of the bowl indicates a firing date of 790 years ago +/- 60 years.



© Julia Jarrett

PROPERTY OF A SWISS LADY

14

A RARE CARVED LIMESTONE MOULD
POSSIBLY HERAT, SELJUK KHORASSAN, 13TH CENTURY

The stone polished on both sides and finely engraved, one side with a continuous border of scrolling vine and mythological animals with central section of interlacing vine with zoomorphic heads, the other side a mould for a wallet with three decorated sections, each with real and mythological animals against a ground of scrolling vines, lighter engraved inscriptions outside the moulds, hole drilled at the top 14in. (35.5cm.) long

£8,000-12,000

US\$9,700-14,000
€9,100-14,000

PROVENANCE:
Swiss private collection since 1977

INSCRIPTIONS:
The words *bi-san-i 'Ali Ghazi*, 'in the manner[?] of 'Ali Ghazi', are incised on one side at the top

This object is a stone mould, used for decorating leather accoutrements. A craftsperson would have first prepared the mould by painting the surface with a light tanning agent. Then after soaking a piece of leather in water, it would have been pressed into the mould, throwing the elements into relief and staining the background a darker shade (Ralph Pinder Wilson, 'Stone Press Moulds and Leatherworking in Khosrasan', in Emilie Savage-Smith, *Science, Tools, and Magic: Part Two*, The Nasser D. Khalili Collection, Oxford, 1997, p.340). Press moulds like this would have been used to produce all manner of leather articles - from saddles and book covers to the leather wall hangings which adorned the villas and palaces of Umayyad Cordoba. The idea that the side with the tripartite design was used to make leather wallets is supported by a surviving example in the Khalili collection (published by Ralph Pinder Wilson, *op cit.*, no. 214, p. 341). The purpose of the other side is harder to determine, it may have been used to make a quiver or scabbard, or a belt tab. When so little early Islamic leatherwork survives, this mould gives a glimpse into an art form which is otherwise almost completely lost.

Further examples of limestone leather moulds are in the Furusiyya foundation (Inv. R-631, published by Bashir Mohamed, *The Arts of the Muslim Knight*, Milan, 2007, no. 118, p. 129) and the Boston Museum of Fine Art (no. 45.941). The example in Boston bears the name of a certain Bandar al-Sarraj, whose *nisba* means 'the saddlemaker', suggesting that as well as making small leather articles, artisans also turned their hands to larger commissions. The inscription on the present lot, however, offers a different kind of insight. If the first part is understood as meaning 'in the manner of', it may suggest that particular designs were associated with particular master craftsmen. All of this gives valuable insight into the elusive topic of the organisation of workshops in the medieval Islamic world.

In a 1954 article, Richard Ettinghausen attributed the example in the Boston Museum of Fine Arts to 12th century Iran (Richard Ettinghausen, 'On the Covers of the Morgan *Manafi'* manuscript and other Early Persian Bookbindings', in D. Miner, *Studies in Art and Literature for Bella de Costa Greene*, Princeton, 1954, p. 359). Ralph Pinder Wilson attributes them more specifically to Khorassan, using as evidence the fact that the soft limestone of which the present lot was made occurs naturally north of Herat. He also points to the 982 geographical treatise *Hudud al-'Alam*, which mentions the manufacture of 'Guzgani leather', named after the province in Guzganan in what is today Northern Afghanistan, 'which was exported all over the world' (Ralph Pinder Wilson, *op cit.*, p. 344).

The *waq-waq* motifs in the scroll work on both sides invite comparison with Khorassani metalwork, such as a number of pen boxes signed by Shadhi al-Naqqash. The example dated to AH 607/1210 AD which is in the National Museum of Asian Art, Washington D.C. (F1936.7) is particularly striking, with the ascending vine on the lid closely resembling the pattern on the present lot. The inscription on this penbox dedicates it to Majd al-Malik al-Muzaffar (d.1221), a Khwarazmshah Grand Vizier and Governor of Khorassan, and as such it is normally attributed to Herat. This only strengthens the attribution of this group of stone moulds to Khorassan.



In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



15

AN ILLUMINATED QUR'AN BIFOLIUM

ANATOLIA OR CENTRAL ASIA, EARLY 14TH CENTURY

Qur'an V, *sura al-ma'idah*, vv. 64-66, Arabic manuscript on paper, 2ff., each with 3ll. of black *muhaqqaq*, Persian interlinear translation, gold and polychrome rosette verse markers, illuminated rosettes in text panel, catchwords, later illuminated borders of blue and red *kufic* script against a gold foliate ground, geometric medallions in the corners

Text panel 7¼ x 5½in. (19.5 x 14cm.); folio 11½ x 7¼in. (29 x 18.5cm.)

(2)

£5,000-7,000

US\$6,100-8,400

€5,700-7,900

PROVENANCE:

R. Meyer-Riefstahl (d.1936),
Rudi Riefstahl (d.2011),
Collection of Philip Hofer, USA (1898-1984)

This bifolium belongs comes from a Qur'an section which has been convincingly attributed to Anatolia or Central Asia circa 1335 AD (David James, *Qur'ans of the Mamluks*, New York, 1988, nos. 58-60, pp. 173-4.). The section published by James is devoid of the decorative *kufic* borders but shares the same layout with Persian interlinear translation.

The illuminated borders are not contemporary with the text and likely added in the early-modern period, perhaps in Central Asia. The present lot is a particularly fine example of this intriguing manuscript, with bifolia significantly rarer than single folios. Another bifolium, formerly in the Stuart Cary Welch Collection was sold in Sotheby's, London, 6 April 2011, lot 27.

Further known folios from the Qur'an are found in private collections and museums including the Chester Beatty Library, Dublin, the British Museum, London, the Smithsonian Institution, Washington D.C., the Rietberg Museum, Zurich, and the Nasser D. Khalili Collection, London.

VARIOUS PROPERTIES

*16

AN ILKHANID QUR'AN SECTION

IRAN, 13TH CENTURY

Arabic manuscript on paper, 70ff. each with 11ll. of elegant *muhaqqaq*, occasional red diacritics, gilt rosette markers, large gilt and polychrome marginal roundels and palmettes, 35 *sura* headings in white *muhaqqaq* on ground of gilt swirling vines issuing palmettes into the margins, unbound 16% x 12¼in. (42.9 x 30.6cm.)

£15,000-20,000

US\$19,000-24,000

€18,000-23,000

Although only a part of a once complete Qur'an, the 35 *sura* headings and 70 folios of this section give a good idea of how magnificent the original manuscript would have been. This section is written in wonderfully elegant *muhaqqaq*, the favoured script of larger format Qur'ans in Iran and Iraq under the Ilkhanid Mongols. The sweeping horizontal sublinear extensions of the letters give a real impetus to *muhaqqaq* that is not found in other

scripts. Probably because of this, the script was also widely used by the Mamluks. Martin Lings and Yasin Hamid Safadi note that considerably more Mamluk Qur'ans exist today than Ilkhanid due to both the style being quickly superseded but notably due to the rapidity and destructiveness of the Timurid invasions of the late 14th century which Mamluk Egypt escaped (*The Qur'an*, exhibition catalogue, London, 1976, p.68). For a recent and comprehensive study of the *muhaqqaq* script see Nasser Mansour and Mark Allan, *Sacred Script: Muhaqqaq in Islamic Calligraphy*, London 2011.

Stylistically this section relates to a 14th century Qur'an in the Islamic Museum in Jerusalem which was endowed to the Ibrahim mosque in Hebron (K.Salameh, *The Qur'an Manuscripts in the al-Haram al-Sharif Islamic Museum*, Jerusalem, 2001, no.16, pp.90-94).

24

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25



(detail)

17
A SIIRT SILVER-INLAID BRONZE CANDLESTICK WITH
ARMENIAN INSCRIPTION

SELJUK ANATOLIA, FIRST HALF 14TH CENTURY

The waisted body with a shallow sloping shoulder, the cylindrical neck supporting a hipped mouth, the body with a central band of arabesque motifs interrupted by three large roundels depicting hunting scenes, a band below with a field of scrolling vines with roundels featuring confronted animals, a band above with a similar field and roundels depicting court entertainers, the base with a band of angular *kufic*, the shoulder with the remains of floral decoration and a deeply-carved classical Armenian inscription, the neck with a band of angular *kufic* interspersed with falcons, with 'infinite key' bands above and below, the mouth with a another band of *kufic* alternating with geometric roundels

7½in. (12.1cm.) high

£40,000-60,000

US\$49,000-73,000

€46,000-68,000

PROVENANCE:

Private collection Switzerland, thence by descent in a Private German collection

INSCRIPTIONS:

Round the neck: *al-'izz al-da'im wa al-iqbal wa al-....* 'Perpetual glory and Prosperity and...'

Around the base: *al-'izz al-da'im wa al-iqbal wa al-dawla wa al-sa'ada wa al-sala ma wa al-kira [ma] wa al-raha wa a-...* 'Perpetual glory and Prosperity and wealth and Happiness and Well-being and Generosity and Ease and...'

The later Armenian inscription around the shoulder reads *Yishatak e shamatans Awetisin i dourn Sourb Karapetin thvin RCE (1077)*, This candlestick is to the memory of Awetis laid at the door of Saint Karapet [Church] in the year 1077)

Candlesticks from this particular group share a similar profile and size, though exhibit a wide variety of decorative schemes. While an example in the Ashmolean Museum, Oxford (1955.0214.2) is predominantly aniconic, others depict signs of the zodiac or courtly pursuits. The present lot, with its roundels of mounted figures and a central band with knotted motifs, has similar decoration to an example in the Khalili Collection (MTW 1389, published in J.M. Rogers, *The Arts of Islam: Masterpieces from the Khalili Collection*, London, 2010, no.113, p.103).

In the Victoria and Albert Museum in London are two further examples of candlesticks with Armenian inscriptions. The first is a late 13th century Mamluk candlestick, with an incised inscription reading 'this candlestick is in memory of Tamar, valiant son of Mkrtic, who gave it to the Mother of God' (M.716-1910). The second is another Siirt candlestick, upon which there is an inscription dated to 1691 AD dedicating it to a shrine at Siwas (Assadullah Souren Melikian-Chirvani, *Islamic Metalwork from the Iranian World, 8th-18th Centuries*, London, 1982, pp. 356-368 no. 172). These inscriptions recall those on Kütahya pottery with dedicatory inscriptions, such as the jug in the British Museum which records its endowment in 1510 AD to a church in Kütahya (G.1; published in Helen C. Evans (ed.), *Armenia: Art, Religion and Trade in the Middle Ages*, New York, 2018, fig.71, p.221). While Armenian-inscribed Kütahya pottery would have been made specifically commissioned to be endowed, the corpus of inscribed candlesticks shows that valuable 'antique' objects were also given to Armenian religious foundations in memory of loved ones.





18
A LARGE KASHAN LUSTRE POTTERY DISH FRAGMENT
CENTRAL IRAN, CIRCA 1210

The white ground painted in lustre, the interior with numerous figures interspersed with birds and scrolling vines, a band of white *naskh* inscription around the rim, the reverse decorated with repeating oval medallions, areas of restoration
14½in. (36cm.) at widest point

£50,000-70,000	US\$61,000-84,000
	€57,000-79,000

PROVENANCE:
With Cyril Humphries, sold 1969

INSCRIPTIONS:
Parts of Arabic and Persian verses: ... *tala al-zaman bihi* ... (restoration) ... [*nigah*] *kardan andar hama-yi karha* ... (restoration) ... *a-la fawq al-ghiram lana ghiram tafakhara* ‘*azm tara bihi al-kalam*, ‘... no matter how much time passes ... to consider all affairs ... Verily our passion is beyond (all) passion | (Our) resolution was boastful, words flew away in it ...’

Robert Hillenbrand writes of a group of Kashan lustre ware which share generalised courtly representations (Robert Hillenbrand, ‘Images of Authority on Kashan Lustreware’ in James Allan (ed.), *Islamic Art in the Ashmolean Museum*, Oxford 1995, p. 167). Of these ‘courtly’ dishes, a sub-group features a central ruler surrounded by a double phalanx of courtiers, creating the effect of a scene dense with faces, as seen on our dish. Examples of dishes with this motif include a bowl formerly in the H. Havemeyer collection now in the Metropolitan Museum of Art (acc.no.41.119.I, which is dated Jumada II,

AH 607/November 1210 AD) and a dish formerly in the Rabenou collection (illustrated Hillenbrand, *op.cit.*, fig.4). Our dish would originally have been much larger than both of those mentioned above, and is in fact notable for its remarkable size. A dish of similar proportions recently sold in these Rooms, 27 October 2022, lot 39.

A tile similarly decorated with a multitude of figures, all wearing robes of different patterns, is in the Keir Collection, now on view at the Dallas Museum of Art (published Ernst J. Grube, *Islamic Pottery of the Eighth to the Fifteenth Century in the Keir Collection*, Oxford, 1976, no.183, p.232 and dated to the 12th-13th century). Like our dish, Grube identifies that the tile must have been part of a representation of a court scene but notes that as on our dish, the figures are of curiously unequal sizes, and not facing in one direction but in different ones. The original background of our tile and the Keir dish is also closely related with a blanket of tight scrolls and fleshy leaves – ours with the addition of occasional plump birds. In his essay on that tile, Grube discusses that whilst usually the royal figure would form the centre of the composition, examples are known where this is not the case. In manuscript illumination, for example he cites the frontispiece of the *Kitab al-Diriyah* in Vienna is one such exception where a prince – Badr al-Din Lu’lu’ – is seated to the left with various figures before him (Grube, *op.cit.*, p.250). It is possible that our tile had a similar scheme – with the largest grandest figure on the right facing his subjects.

19
A MONUMENTAL KASHAN LUSTRE JUG
CENTRAL IRAN, 13TH CENTURY

The white body painted in lustre with a central band of decorative roundels depicting figures on horseback, a band of *kufic* around the exterior of the mouth, further inscription on inside of mouth, repaired breaks and areas of restoration
19in. (48cm.) high

£30,000-50,000	US\$37,000-60,000
	€35,000-57,000

PROVENANCE:
Private French collection since 1940s, by repute, Anon. sale, Sotheby’s London, 22 April 2015, lot 185

This remarkable jug features a classic example of the “monumental style” of lustre painting that originated in Kashan in central Iran (Oliver Watson, *Persian Lustre Pottery*, London, 1985, p.123). Iranian potters used lustre alone to outline, detail, and create backgrounds, as demonstrated on this piece. In this style the large figures are usually, as here, presented against a solid lustre ground. The rider motif, commonly found in Islamic ceramic decoration, was frequently used by Kashani potters on both vessels and tiles. This jug is decorated with four cartouches, each depicting a rider, from which viewers could interpret and construct their own stories. Other popular scenes depicted on ceramics include activities such as hunting, feasting, and dancing, which were associated with the elite class. The art of painting a design in a metal oxide and then firing it in a reducing kiln to leave the metal as lustre forming the design on the surface was first developed in Iraq during the 9th century and later introduced to Kashan in Iran around 1170, where this jug was created. A Kashan jug of a similar shape, but slightly smaller size is published in Alan Caiger-Smith, *Lustre Pottery*, London, 1985, p.69, pl. 43.



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20

A BRONZE INCENSE BURNER IN THE FORM OF A FELINE
KHORASAN, NORTH EAST IRAN, 12TH CENTURY

The animal in an alert position, slightly leaning on its back legs, the body, neck and legs pierced with an overall pattern of elegant interlace design, the hinged head and neck of pronounced form, slight corrosion, tail lacking

10in. (25.3cm.) high

£50,000-70,000

US\$61,000-84,000

€57,000-79,000

PROVENANCE:

UK trade by 1993 from where acquired by present owner

Incense burners in the shape of felines appear to have been produced in various sizes, ranging from the massive but atypical example in the Metropolitan Museum of Art, signed by Ja'far bin Muhammad bin 'Ali and dated AH 577/1181-82 AD that is 33in. (82.6cm.) high, to a number that are around 7in. (17cm.) high. Whilst the Metropolitan Museum example is made of sheet metal, presumably to accommodate the scale, the majority, as here, are cast.

Although not one of the largest examples, our feline shows strong sculptural qualities, a feature which varies considerably amongst the known examples, from the more angular versions such as one in the Louvre Museum (Arthur Upham Pope, *A Survey of Persian Art*, Oxford, 1938, pl.1297), to ones whose feline qualities are much more apparent. Amongst these latter examples are the incense burner in the Khalili Collection (J.M. Rogers, *The Arts of Islam. Treasures from the Nasser D. Khalili Collection*, Abu Dhabi, 2008, pp.95-5, no.98) and the archetype of the group, that in the Hermitage Museum signed by 'Ali bin Muhammad al-Salihi (Pope, *op.cit.*, pl.1304).

In the various descriptions of these incense burners, the feline animal is often identified as a lion. However a number of physical features, such as the perky face, pricked ears and tapering moustache are more typical of lynxes which were also highly prized for hunting and their ability to be easily tamed (J.M.Rogers, *op.cit.*, p.95, no.100).



AN IMPORTANT ANDALUSIAN CARVED WOODEN FRIEZE



■*21

AN IMPORTANT ANDALUSIAN CARVED WOODEN FRIEZE

ALMOHAD OR NASRID ANDALUSIA OR NORTH AFRICA, 12TH OR 13TH CENTURY

Composed of three beams, carved in high relief with three large cusped arches with a scallop-shaped motif in the centre, dense foliate ground with a band of stylised *kufic* below, with traces of red pigment
28½ x 144⅞in. (72 x 368cm.)

£200,000-300,000
US\$250,000-360,000
€230,000-340,000

PROVENANCE:
Private Collection, Belgium, since the 1940s.

EXHIBITED:
Repetition of *Al-Yumn*, 'Prosperity'

INSCRIPTIONS:
In positive and negative, repeated: *al-yumm* 'Good Fortune'

This monumental wooden panel, constructed from three beams on top of each other, and decorated with floral and epigraphic decoration is a masterclass in late Almohad and early Merinid design. A powerful line of *kufic*, repeating the mirrored word *al-yumn* (prosperity), runs the entire length of the beam, determining the rhythm of the arcade above which is filled with scallop shells, knotted motifs, and a plethora of dense exquisitely drawn interlacing arabesques. The relief is deep, with a much greater sense of vigour than is found in most Merinid carving, strongly redolent of the power of the preceding style under the Almohads. Remains of a red polychromy indicate that, as in the neighbouring Nasrid kingdom with whom the Merinids had strong links, the decoration was originally highly coloured.

A beam from the al-Sahrij *madrasa* in Fez (1323) shows a similar epigraphic frieze repeating the word *al-yumn* supporting an arcade (*Maghreb médiéval*, Paris, 1991, ill. 157). That decoration is, however, more compressed and less clear than in the present example. An *al-yumn* arcade that dates from the start of the Merinid period is in the musée Nejjarinedes Arts et Métiers du

bois. While the basic structure is the same, the background foliage is of Umayyad-influenced pine-cones and serrated split palmettes rather than our succulent arabesques (*Le Maroc médiéval*, exhibition catalogue, Paris, 2014, no.269, pp.444-45). The energy and tension of our scrollwork is far closer to that on a beam with a long cursive inscription that was made for the al-Jadida mosque in Ceuta dating from 1347 (*Le Maroc médiéval, op.cit.*, no.294, pp.490-491). The same basic composition as here, also around the reflected word *al-yumn*, is found on a fragmentary beam that was discovered during the remodeling of a house in Seville, thought to date from the 14th or 15th century, showing that the design was also prevalent in Spain (*Ibn Khaldun, The Mediterranean in the 14th Century*, exhibition catalogue, Seville, 2006, p.77).

Surviving examples of Merinid architecture demonstrate that panels of this type were often originally situated on the walls of the inner courtyard, above the lateral arcades parallel to the long side of the central basin. In the al-

Sahrij *madrasa*, the frieze with a decoration of arches comes above a frieze of Qur'anic verses written in a slightly less-stylised *kufic*. This composition of two friezes one above the other is found in other Merinid foundations such as the Bu 'Inaniya *madrasa* in Fez (circa 1350) and the *madrasa* of Sala dating from 1341 (H. Terrasse, *Les arts décoratifs au Maroc*, Paris, 1925, pls. xxxv, xxxvi). However, the remarkable state of conservation of the beams and their decoration indicate a position in an inner room where it would not have been exposed to the elements. The size of that room, judging from the scale of this panel, and the published other examples of its group, would have been considerable.

Two further panels, which must originally have been from the same commission, were sold at Sotheby's, 6 April 2011, lot 300, and in these Rooms 7 October 2008, lot 100. A C14 test performed by the Swiss Federal Institue of Technology, Zurich on 21 December 2012, gives a date of 1170-1265 AD, consistent with the proposed cataloguing.



22
A PINK QUR'AN FOLIO
NASRID SPAIN, 13TH CENTURY

Qur'an XXV, *sura al-furqan*, vv. 40-42 (part), 5ll. of sepia *maghribi*, diacritics in gold, *shadda* and *sukun* in cobalt blue, *hamza* marked by yellow dots, gold and polychrome roundel verse markers, recto with a large roundel marking 'ashr, the words *hubus* ('endowed') added to the top corner with pin pricks
Folio 12 x 9¼in. (30.6 x 23.5cm.)

£7,000-10,000 US\$8,500-12,000
€8,000-11,000

The dyed paper, elaborate illumination, and bold *maghribi* script indicate that this folio was once part of the 'Pink Qur'an', written in the 13th century for the Nasrids of Granada. The generous use of gold and spaciousness of the script (at a rate of five lines per page, it is likely that the original manuscript would have run into many hundreds of pages) suggests that this was a commission by an Andalusí noble, or possibly even a member of the royal family. The word '*hubus*' written in the top corner with pin-pricks also hints at the manuscript's later history: endowed to a religious foundation or madrasa, the patron would have hoped through their generosity to gain benefits in the afterlife.

Folios of the manuscript in institutions include a bifolium in the Metropolitan Museum of Art, New York (2017.232). A section comprising 205 leaves from this manuscript was sold at the Hotel George V, Paris, 30 October 1975, lot 488, and subsequently appeared at Sotheby's, 14 April 1976, lot 247. Since then several folios have been offered by auction houses, most recently seven folios which were offered by Sotheby's, 27 October 2020, lot 402, and in these rooms, 7 April 2021, lot 13.

PROPERTY FROM THE COLLECTION OF ESKANDAR ARYEH (1938-88)

23
RUSTAM SLAYING THE DRAGON
TIMURID SHIRAZ, IRAN, SECOND HALF 15TH CENTURY

Opaque pigments heightened with gold on paper, within gold and polychrome rules on pink paper margins with floral arabesque, the reverse with 15ll. of elegant black *nasta'liq*
Painting 6¾ x 2¾in. (17.1 x 7.4cm.); folio 10¾ x 6¾in. (26.6 x 16.1cm.)

£2,000-3,000 US\$2,500-3,600
€2,300-3,400

When Kay Kavus and the Iranian army are captured captured by demons, Rustam travels to Mazandaran to rescue them. On the road he must complete seven labours, one of which - depicted in this lot - is slaying a dragon, a task he completes with the aid of his horse, Rakhsh. Though this is only a fragment of a larger composition, the level field and high horizon, as well as the form of Rustam's armour indicate a Shirazí attribution. *Shahnama* illustrations from the same period were sold at Christie's Paris, 9 June 2016, lot 252, and in these Rooms, 5 October 2012, lot 680.



23

24
FARAMARZ LIFTS SURKHA SON OF AFRASIYAB FROM THE SADDLE
INJU SHIRAZ, IRAN, AH 741/1341 AD

A folio from *Shahnama* of Firdawsi, opaque pigments heightened with gold on paper, the folio with 21ll. of black *naskh* in six columns, the heading in black *thuluth*, in red rules, the reverse with 30ll. of black *naskh* arranged in six columns, the heading in red *thuluth*, in similar red rules
Painting 3¼ x 9¾in. (8.4 x 24.1cm.); text panel 11¼ x 9¾in. (28.2 x 24.1cm.); folio 14¼ x 11¾in. (36.2 x 29.2cm.)

£8,000-12,000 US\$9,700-14,000
€9,100-14,000

INSCRIPTIONS:
Title above the painting: *razm-i faramarz ba surkha pisa-r i afrasiyab*, 'The battle of Faramarz with Surkha, son of Afrasiyab'

Though this manuscript was dispersed in the early 20th century, the survival of the finispiece and colophon in the Aga Khan Museum, Toronto (Ir.M. 6/IV), means that we can date its completion precisely to 20 Dhu'l-Qada AH 741/7 May 1341 AD. The colophon also identifies the scribe as a certain Hasan ibn 'Ali ibn Husayni al-Mawsili. A further folio in the National Museum of Asian Art, Washington DC (S1986.110), identifies the patron as Qiwan al-Dawla wa'l-Din, who is known to have served the Inju Governors of Shiraz who governed much of Fars during the time of the Ilkhanate. A number of important early illustrated manuscripts are known to have been produced under the Injuids, from other *Shahnama* manuscripts in the Topkapı Palace Museum, Istanbul (H.1479) and in the National Library of Russia, St Petersburg (Dorn 329), to a dispersed *Khalila wa Dimna*, a folio of which is in the British Museum, London (1955,0709,0.1). Other folios from the 1341 *Shahnama* are widely dispersed in institutions across the world, though the largest section of 85 folios is in the Chester Beatty Library, Dublin (CBL Per 110). Other folios have been sold at auction in these Rooms, 23 October 2007, lot 172, and in Sotheby's London, 27 October 2021, 131.

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24

AN IMPORTANT TIMURID PAINTING: THE ENTHRONMENT OF BAYSUNGHUR AND THE QUEEN OF SHEBA

VARIOUS PROPERTIES

125

BAYSUNGHUR IN THE GUISE OF SOLOMON WITH THE QUEEN OF SHEBA

TIMURID HERAT, MID-15TH CENTURY

Opaque pigments heightened with gold on paper, within gold and polychrome rules, the margins illuminated with gold floral scrolls, verso Persian poetry, 10ll. of fine black *nasta'liq* arranged in two columns on gold-speckled paper, two chapter headings in white *nasta'liq* in a gold cartouche within polychrome illuminated panels, within gold and polychrome rules, the margins illuminated with gold floral scrolls
Painting 7½ x 4¼in. (18.1 x 12.4cm.); folio 10¼ x 6¼in. (27.5 x 16.8cm.)

£150,000-200,000

US\$190,000-240,000

€180,000-230,000

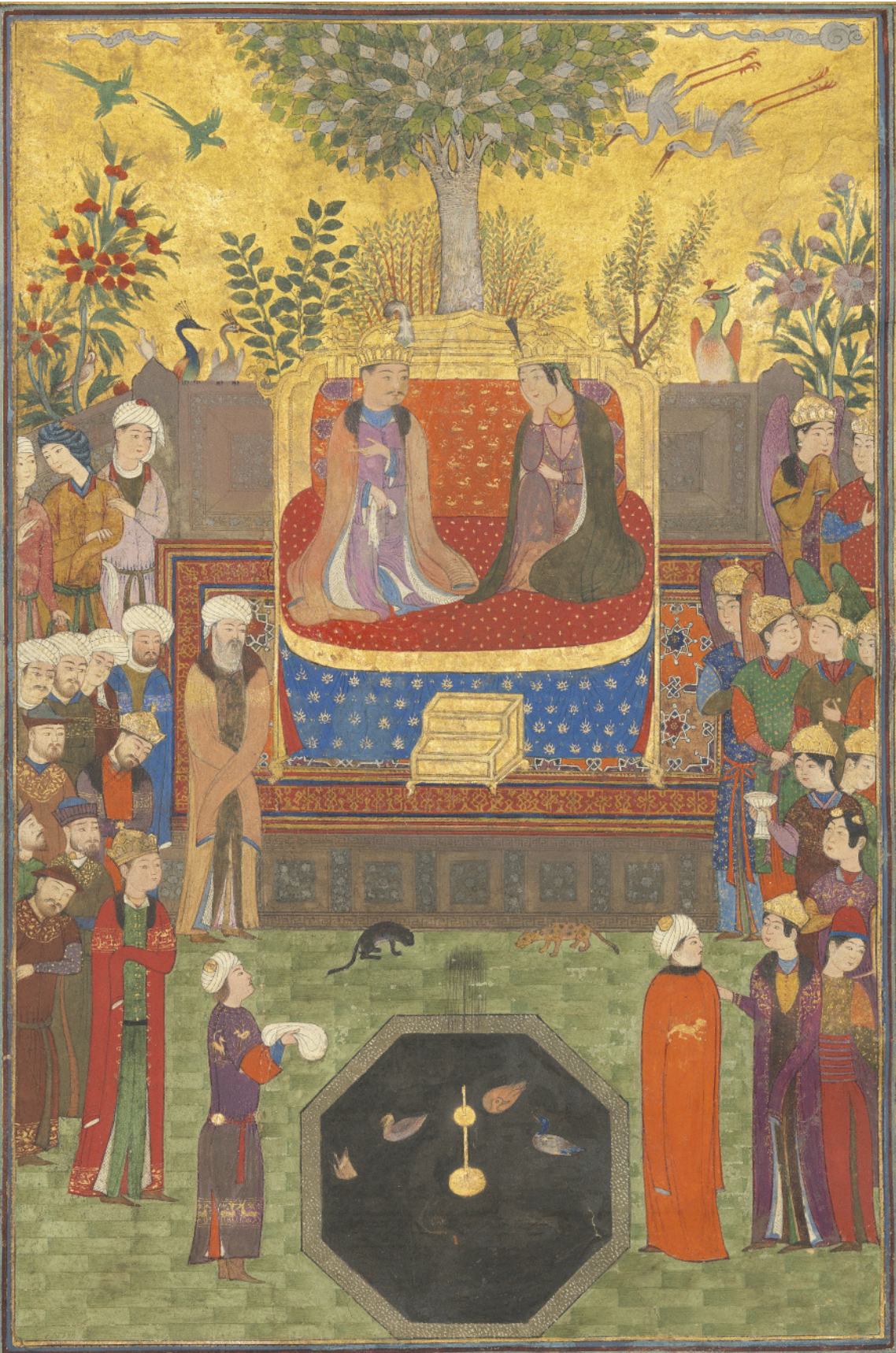
It is likely that this painting depicts King Solomon and the Queen of Sheba, which was a popular subject in Persian painting. In Islamic culture Solomon is a prominent figure as both a King and Prophet – Qur’anic passages tell of Solomon converting the Queen of Sheba, a worshipper of the sun, to Islam (Qur’an XXVI, *sura al-shu’ara*, vv.22-44). He is said to have presided over a wondrous entourage of birds, men and genii and that he made both creatures and elements subservient to his will (Ilse Sturkenboom, ‘Links in a Chain of Transfer: Pictorial and Textual Images of Solomon and the Queen of Sheba in the *Mantiq al-Tayr*’ in *Beiträge zur Islamischen Kunst und Archäologie*, Wiesbaden, 2017, p.70). Usually depicted as an enthroned couple, seated at the middle of a court of humans and animals, winged figures and other wonderful creatures, the image became increasingly popular from the 1480s. Other depictions of the scene, all from copies of the *Mantiq al-Tayr*, include one in the Royal Asiatic Society (MS 248a, dated 1478), another in the British Library (MS Or.4151, f.92b, attributed to Shiraz and dated AH 877/1472 AD) and a third in the Gulistan Palace Library in Tehran (inv.2152, again attributed to Shiraz and dated AH 880/1476 AD).

The scene was often depicted across a double frontispiece of manuscripts, sometimes with the patron of the manuscript inserted into the scene. Here, the face of King Solomon bears a very strong likeness to that of the Emperor Baysunghur. Baysunghur (1397-1433) was a great patron of the arts and commissioned a number of portraits of himself, including one in the Gulistan *Shahnama* of Baysunghur, dated 1430; a painting of ‘Baysunghur ibn Shahrukh Seated in a Garden’ from a *Kalila wa Dimna* of Nizamuddin Abu’l-Ma’ali Nasrullah, painted in Herat in 1429 (now in the Topkapi Palace Library and published Thomas W. Lentz and Glenn D. Lowry, *Timur and the Princely Vision*, exhibition catalogue, Los Angeles, 1989, pp.66-67, cat.no.21); and a painting of ‘Humay in the Fairy Palace’, painted in the Academy of Baysunghur in 1427 and now in the Österreichische Nationalbibliothek, Vienna (published B.W. Robinson, *Persian Drawings from the 14th through the 19th Century*, Canada, 1965, p.45, pl.13). In all of these paintings Baysunghur bears a very strong resemblance to our main figure - painted with a rounded face and feathery moustache and wearing a gold crown and gold earring with a single hanging pearl.

A number of other features of our painting find comparables in work from the period of Baysunghur and just after. The carpet on which the throne in our painting sits is for instance very similar to those depicted in a painting, ‘Tahima comes into Rustam’s Chamber’ which is attributed to 1434-40, in the Harvard Art Museum (1939.225) or in the painting of ‘Humay in the Fairy Palace’ mentioned above which was painted in 1427. However many of the features of our painting also closely resemble the depiction of Solomon and Bilqis in the RAS manuscript of 1478 (MS 248a). Like ours that has a silver octagonal fountain in the foreground, and a ground composed of green tiled bricks. A grey feline is sprawled across the foreground of both paintings. The placement of the tree in the background, as well as the rather regal bird perched on the wall behind the couple also bears close resemblance.

It is likely therefore that our painting was done either during the reign of Baysunghur or somewhat later but based on a Baysunghuri example. Ernst Grube writes that there is no question that the Herat painters of this period [1460-1500] considered the Baysunghur style ‘the absolute measure of excellence and made every effort to recapture it as closely as possible’ (Ernst J. Grube, *The Classical Style in Islamic Painting*, Germany, 1968, p.29). Lentz and Lowry write that the knowledge of individual images which could be borrowed was made possible by the Timurid *kitabkhana* system, which preserved the visual and literary records of the past and provided artists with a wealth of information that allowed them to borrow freely from earlier moments in the dynasty’s artistic history (Thomas W. Lentz and Glenn D. Lowry, *Timur and the Princely Vision. Persian Art and Culture in the Fifteenth Century*, exhibition catalogue, Washington D.C., 1989, p.274).

Full-page Timurid painting of this type is extremely rare. A full-page Timurid painting of the Court of Pir Budaq, attributable to Shiraz, circa 1455-60 sold in these Rooms, 25 April 2013, lot 5.



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026

QUR'AN

SIGNED 'ABDULLAH IBN HAFIZ MUHAMMAD SHIRAZI, SAFAVID
SHIRAZ, IRAN, DATED 25 RAMADAN AH 933/5 JULY 1527 AD

Arabic manuscript on paper, 387ff., each folio with 3ll. of alternating black and gold *muhaqqaq* alternated with two slightly inset panels of 5ll. of neat black *naskh*, each panel outlined in gold, text within orange, green, gold and blue rules, gold roundel verse markers, marginal roundels in gold and polychrome, *sura* headings in white on gold and polychrome illuminated panels, an opening illumainted Shamsa followed by a bifolio with *sura al-fatiha* in gold and polychrome illumination, a further bifolio with gold and polychrome illumined headpiece and the alternating *muhaqqaq* in gold and blue with polychrome and gold illuminated cartouches flanking the inset panels continuing through to following three folios, preceded by a single-page *shamsa* containing a prayer and with similar illumination, final bifolio of *du'a* similarly illuminated with colophon signed and dated, following bifolio a prayer of 7ll. alternating gold and black *thuluth* reserved against clouds set within gold floral margins, final folio a *fal-nama* with polychrome and gold illumined headpiece and black and gold text in gold and polychrome coloured panels, contemporaneous binding with tooled and gilt panel, the doublures with découpé medallion and spanrels on polychrome paper and fabric panels
Text panel 8¾ x 5in. (22.5 x 12.5cm.); folio 13¾ x 9⅝in. (35 x 24.5cm.)

£10,000-15,000
US\$13,000-18,000
€12,000-17,000

PROVENANCE:
Private American collection since 1960s

This copy of the Qur'an with its elegant illumination, was produced during the height of manuscript production in Safavid Shiraz. The calligrapher responsible for this work is 'Abdullah Ibn Hafiz Muhammad Shirazi. Although Shiraz was known for producing many illuminated and illustrated manuscripts, only a few calligraphers are known by name. The costly nature of this manuscript is evident from its opulent decoration, exceptional script quality, and exquisite binding. It is likely that the scribe who created this manuscript was contemporaneous with Ruzbihan, one of the most renowned scribe-illuminators of Shiraz during the first half of the 16th century (David James, *After Timur*, Oxford, 1992, p.144). According to James, Ruzbihan's dated manuscripts range from 1514 to 1547. The illumination style of this manuscript is strikingly similar to those produced by Ruzbihan, indicating that the scribe and illuminator who created this manuscript was likely influenced and inspired by the fashion established by Ruzbihan for luxury copies of the Quran at that time. For another lavishly illuminated Safavid copy of the Quran please refer to lots 27 and 35 in this catalogue.





PROPERTY FROM THE ABEMAYOR COLLECTION

027

QUR'AN

SIGNED GHIYATH AL-DIN HASAN BIN MURSHID AL-DIN MUHAMMAD AL-SHIRAZI, SAFAVID
IRAN, DATED 19 JUMADA II AH 990/21 JULY 1582 AD

Arabic manuscript on paper, 358ff. each with 12ll. of black *naskh*, within gold and polychrome rules, gold rosette verse markers, gold and blue marginal medallions marking 'ashr, *sura* headings in gold and polychrome illuminated panels, opening bifolio with gold and polychrome illumination framing 6ll. of blue text on gold ground, colophon signed and dated, contemporaneous binding with tooled and gilt panel, doublures with découpé medallion and spandrels on polychrome paper panels
Text panel 9¼ x 6¼in. (24.8 x 15.7cm.); folio 15¼ x 10¼in. (39.6 x 25.8cm.)

£20,000-30,000

US\$25,000-36,000

€23,000-34,000

A Shirazi scribe by the name of Murshid al-Din Muhammad is recorded as having been active in the early sixteenth century. Manuscripts by him include a *Diwan* of Amir Khusraw Dihlavi dated AH 911/1505 AD in the Deutsche Morgenlandische Gesellschaft, Halle and a copy of the *Khamsa* of Nizami formerly in the possession of H. Kevorkian, dated AH 919/1513-14 AD and copied in Shiraz (Grace Dunham Guest, *Shiraz Painting in the Sixteenth Century*, Washington D.C., 1949, p. 24, n. 1). It is possible that our scribe, Ghiyath al-Din was the son of this scribe.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



PROPERTY FROM THE COLLECTION OF ESKANDAR ARYEH (1938-88)

28

THREE ILLUSTRATIONS FROM A SHAHNAME OF FIRDAWSI
SAFAVID ISFAHAN, IRAN, SECOND HALF 16TH CENTURY

The paintings include Zal rescued by the Simurgh, Rostam slaying the White Div, and the Fire Ordeal of Siyawush, opaque pigments heightened with gold on paper, each with four columns of black *nasta'liq* above and below, set within gold and polychrome rules, the reverse with 25ll. of black *nasta'liq* set within four columns, with similar gold and polychrome rulings, set in paperboard and red fabric mounts
Largest painting 8% x 5%in. (21.9 x 14.7cm.);
largest text panel 10% x 6%in. (26.4 x 16.1cm.);
largest folio 13% x 9%in. (34.8 x 23.4cm.)

(3)

£10,000-15,000

US\$13,000-18,000
€12,000-17,000

VARIOUS PROPERTIES

*29

THREE ILLUSTRATIONS FROM THE KHAMSA OF NIZAMI
SAFAVID SHIRAZ, SOUTH IRAN, CIRCA 1520

The paintings include Bahram pins a lion and a wild ass with a single arrows, Khusraw sees Shirin bathing, and the battle of Khusraw and Bahram Chubin, opaque pigments heightened with gold on paper, four columns of black *nasta'liq* above and below, within gold, black and blue rules, the reverse with 23ll. black *nasta'liq* arranged in four columns written horizontally and diagonally, heading in gold within foliate cartouches
Paintings 6 x 4%in. (15.3 x 10.4cm.);
text panels 8½ x 4½in. (21.8 x 11.4cm.);
folios 11% x 7½in. (29.6 x 19cm.)

£8,000-12,000

US\$9,700-14,000
€9,100-14,000

Early sixteenth century Shirazi paintings can be identified not only by the slender figures and dynamic compositions, but also by the way in which the setting is executed in a concise yet detailed manner as seen on these illustrated folios. Similar landscapes can be found in a 1513 *Gulistan* in the British Library (N. M. Titley, *Persian Miniature Painting*, London, 1983, p.97). A complete *Khamsa* manuscript, dated to AH 940/1533 AD and with 22 illustrations painted in a similar style sold in these Rooms, 26 April 2005, lot 115. Another folio from the same *Khamsa* as the three paintings being offered here was recently sold in these Rooms, 27 October 2022, lot 29.



30

PROPERTY OF A SWISS LADY

31

A KUBACHI POTTERY DISH

SAFAVID IRAN, 17TH CENTURY

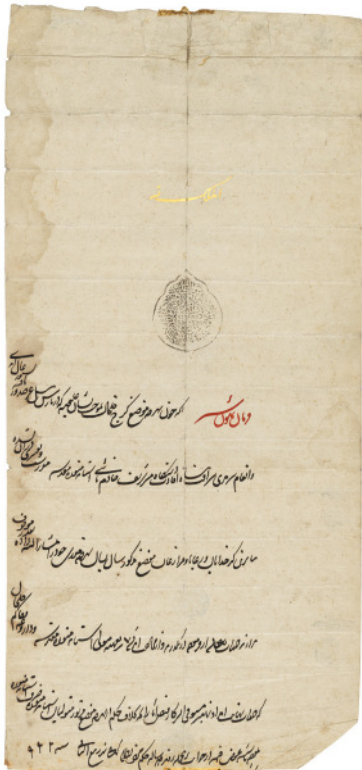
The olive slip ground decorated with white and cobalt-blue, with a central roundel depicting a vase overflowing with flowers, the cusped rim with stylised flower border, the reverse with zig-zag decorative band, the base with old collection labels. 12¼in. (32.5cm.) diam.

£5,000-7,000

US\$6,100-8,400
€5,700-7,900

PROVENANCE:

Dikran Kelekian (1867-1951), New York
Joseph Soustiel (1904-90), Paris
Sotheby's, 25 April 1996, lot 145



32

30

A CUERDA SECA POTTERY TILE

SAFAVID IRAN, SECOND HALF 17TH CENTURY

The square tile decorated with a blue border containing white flowers connected by cusped vines, a flying bird in the bottom left, repaired break 9½in. (23.3cm.) square

£4,000-6,000

US\$4,900-7,200
€4,600-6,800

This tile comes from a large figural composition of the type which became popular during the reign of Shah Abbas I (r.1588-1629). An example of a complete frieze in the Metropolitan Museum of Art, New York (03.9c) is known to have been displayed in a garden pavilion built for the Shah in his new capital in Isfahan. The architectural setting for which this was intended is evoked by the way in which the border is stepped, probably to accommodate a window or roof-beam. Though they continued to be made into the Zand and Qajar period, the fine drawing, colour palette, and ornithological imagery is reminiscent of two white-ground tiles in the Louvre, Paris, which are dated to the second half of the seventeenth century. A further example of a Safavid *cuerda seca* tile of this type was sold in these Rooms, 27 October 2022, lot 50. For a larger composition of Safavid *cuerda seca* tiles, see lot 34.



31

VARIOUS PROPERTIES

32

A FIRMAN OF SHAH MUHAMMAD KHUDABANDA (R.1578-87)

SAFAVID IRAN, DATED AH 992/1584-5 AD

Persian manuscript on paper, with 7ll. of flowing black *nasta'liq* with preceding declaration in red, the date in the lower left corner, Shah Muhammad Khudabanda's seal impression above, reverse with four further seal impressions of approvals and signatures 13½ x 6¼in. (34.3 x 16cm.)

£3,000-5,000

US\$3,700-6,000
€3,500-5,700

PROVENANCE:

Collection of Adrian David Hugh Bivar,
Sold Sotheby's, London, 1975

This *firman* was issued by Shah Muhammad Khudabanda (r. 1578-87). The *firman* confirms the harvest tax of Kazaj, in the district of Khalkhal in Northern Iran, as an eternal land grant, *suyurghal*, to the chief servant (*khadim-bashi*) of the Shrine of Sheikh Safi al-Din in Ardabil.



33

A BRASS QIBLA INDICATOR AND SUNDIAL

SIGNED 'ABD AL-A'IMMAH, SAFAVID IRAN, LATE 17TH OR EARLY 18TH CENTURY

Of rectangular form on four short riveted legs, compass-box inset, engraved hour lines, place names, cardinal directions and meridian line, signature engraved in cartouche in the top corner 3¾ x 2½ x 1/2in. (9.6 x 6.6 x 1.4cm.)

£40,000-60,000

US\$49,000-72,000
€46,000-68,000

PROVENANCE:

Sotheby's London, 22 April 2015, lot 201

INSCRIPTIONS:

Signature cartouche: *ana'ahu 'abd al-aimmah* 'made by 'Abd al-Aimmah'

This instrument combines two key functions vital for the proper performance of prayer. The diagonal lines running across the plate indicate the 'equal hours', which could be calculated using the gnomon adjacent to the compass. Next to that, the top corner is given over to a quadrant with ninety degrees marked on it in *abjad* numerals, which could be used to indicate the *qibla* direction. The fact that this is in the south-west corner confirms the stylistic evidence which suggests that this device was made for use in Iran, which lies to the north-east of Mecca.

A very similar example can be seen in the Khalili collection (Francis Maddison and Emilie Savage-Smith, *Science Tools and Magic: Part One*, Oxford, 1997, no.163, p.274). 'Abd al-A'immah is known from his signature appearing on other scientific instruments: his signature survives on an example in the Victoria and Albert Museum, London, which bears the date 1715 (inv.458-1888), as well as an undated pocket sundial in the Science Museum, London (inv.1894-111).



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34

**A LARGE AND IMPRESSIVE SAFAVID CUERDA
SECA TILE PANEL**

PROBABLY ISFAHAN, IRAN, 17TH CENTURY

Comprising twenty tiles decorated in yellow, cobalt blue, sage green, ochre, turquoise and black against a lavender ground, depicting a scene of apple-picking in an orchard within floral borders, repairs, mounted on wooden board

Tiles each 9¼in. (23.5cm.) square;
panel 46¾ x 37½in. (118 x 95.3cm.)

£100,000-150,000

US\$130,000-180,000

€120,000-170,000

PROVENANCE:

Private French Collection,
Hôtel des Ventes d'Argenteuil, Argenteuil Maison de Vente, 13
March 2012

Buildings in the Safavid capital of Isfahan and nearby Na'in were decorated with elaborate tile panels, of the type offered here. While mosques and *madrasas* employed the traditional tile-making style of repeating geometric and vegetal designs, larger narrative scenes made up of individually painted tiles were a significant innovation for secular settings. These scenes typically depicted outdoor settings with characters in garden landscapes and were commonly used in royal garden pavilions during the reign of Shah 'Abbas I and later through to the 1680s. Notable examples of such compositions can be found in the Metropolitan Museum (acc.no.03.9a) and the Victoria and Albert Museum (acc.no.139:1 to 4-1891).

The representation of gardens and orchards held significant importance in Safavid Iran, as well as the wider Persian artistic tradition, and could be observed on fabrics and textiles from the period. The depiction of trees such as cypresses and willows, along with shrubs and birds, were closely related to and possibly influenced by the works of great poets such as Nizami, Hafiz, and Sa'adi. Moreover, imagery of gardens and trees were also prominent in the Qur'an and religious iconography. Within Persian literature, mysticism, and art, gardens served as a means to access profound levels of thought and imagination, embodying a wise interpretation of the Persian worldview. In this worldview, nature was viewed as just one link in the great chain of being. These designs conveyed an implicit message that trees, flowers, animals, and all creatures were simply manifestations of divine grace.

For tiles and panels of similar colour and technique, see the two-tile panel depicting a courtier seated under a tree in Simon Ray, *Indian & Islamic Works of Art*, London, 2004, cat. no. 13, pp. 34-35, now in the Los Angeles County Museum of Art.





035

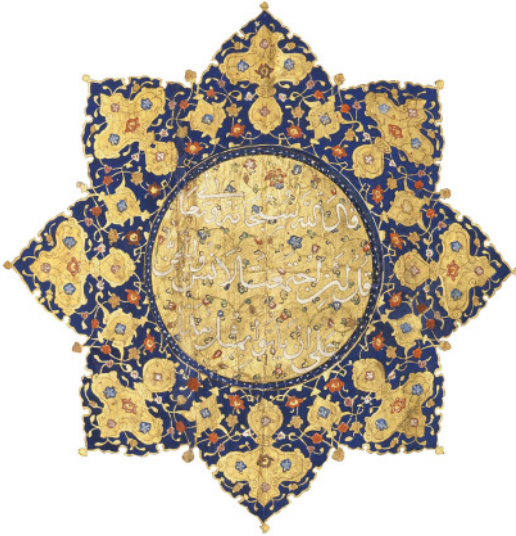
QUR'AN
SAFAVID SHIRAZ, IRAN, THIRD QUARTER 16TH CENTURY

Arabic manuscript on gold-sprinkled paper, 293ff. plus five flyleaves, each folio with 12ll. black *naskh* within gold and polychrome rules, gold and polychrome rosette verse markers, *sura* headings in white on gold ground within gold and polychrome illuminated cartouches, gold and polychrome marginal medallions, red marginal notations to mark *hizb*, *sajda*, *nisf* and *juz'*, occasional marginal notations, opening bifolium with large gold and polychrome paired *shamsas*, followed by an impressive double carpet-page, followed by a bifolium with gold and polychrome illuminated headpiece and text in clouds reserved against a gold ground, a prayer following the text with an illuminated headpiece, in contemporaneous binding with tooled and gilt panel, doublures with découpé medallion and spandrels
Text panel 9½ x 3¾in. (23.3 x 13.5cm.); folio 14¾ x 8¾in. (36.5 x 22.5cm.)

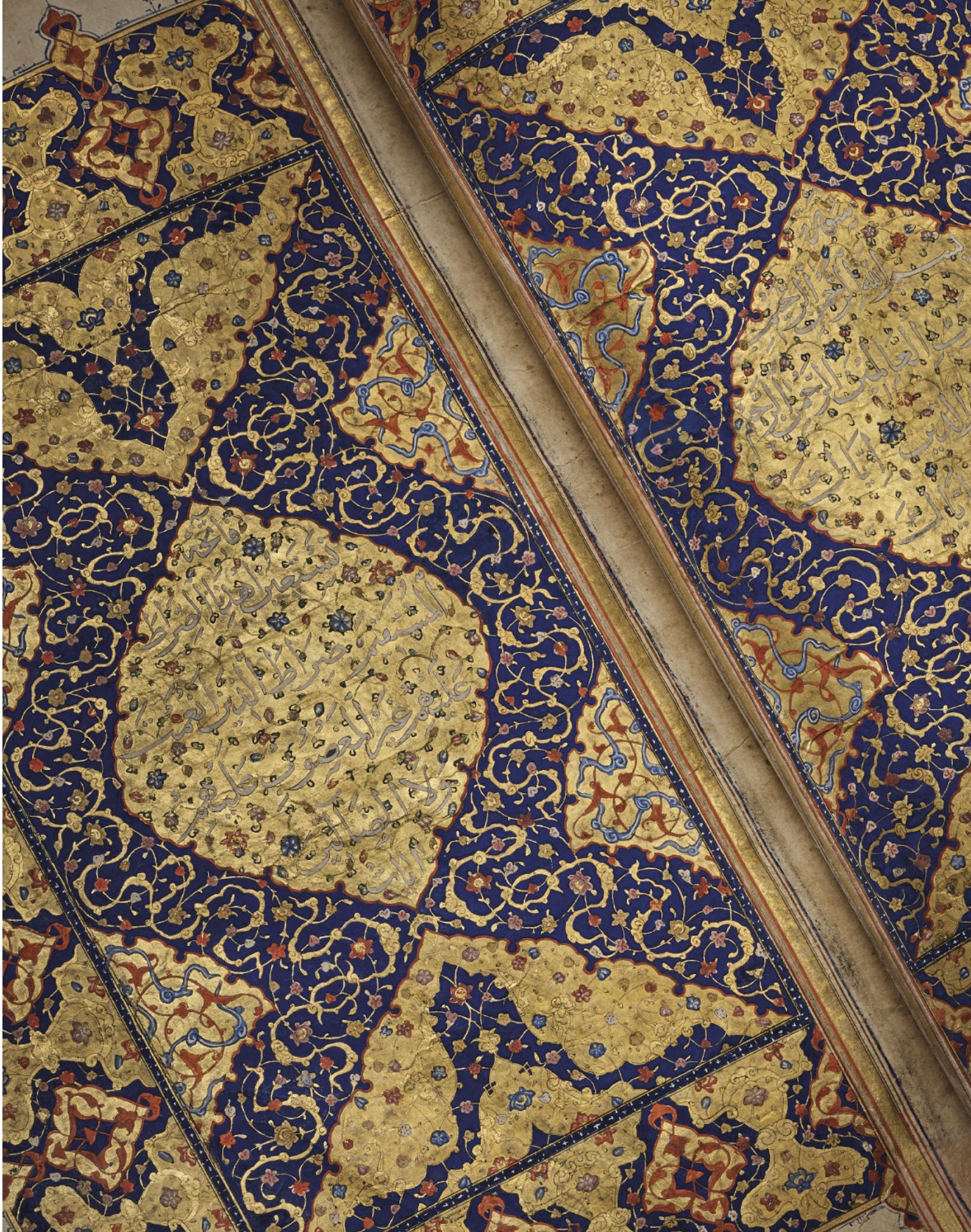
£60,000-80,000
US\$73,000-97,000
£69,000-91,000

This magnificent Safavid Qur'an, probably copied between the 1550s and 1580s, demonstrates 16th century Shirazi illumination at its best. It is extremely heavily illuminated with two densely decorated bifolios at the beginning preceding a folio with an illuminated headpiece at the start of *sura al-baqara*. There is a further illuminated headpiece at the end, containing the prayers to be recited after the completion of the Qur'an. All of the illumination is very elegantly executed.

The overall layout of the second bifolio of the Qur'an, which contains the *Fatiha*, finds a close comparable on a Qur'an in the Nasser D. Khalili Collection which bears a date of AH 972/1564-65 AD (David James, *After Timur. Qur'ans of the 15th and 16th Centuries*, London, 1992, pp.186-187, no.45). On both, the central rectangle of the illumination contains a central gold-ground calligraphic cartouche with three smaller cartouches above and below. The ground around them is cobalt-blue. Both the cartouches



and the ground are elegantly filled with flowering scrolls and polychrome cloud bands. Similar scrolls and cloud bands can be found on other Shirazi Qur'ans, including one in the Museum of Turkish and Islamic Art in Istanbul which is attributed to circa 1580 (TIEM 378; Istanbul, 2012, pp.330-331, cat.84). A very similarly illuminated Safavid Shirazi Qur'an was sold in these rooms, 25 October 2018, lot 109.



AN IMPRESSIVE SAFAVID TINNED-COPPER BOWL



036

SANA'I GHAZNAVI (D. CIRCA. 1131-41 AD): *HADIQAT AL-HAQA'IQ*
SAFAVID IRAN, FIRST HALF 17TH CENTURY

A mystical epic of Sufism, Persian manuscript on gold-sprinkled paper, 73ff. plus six flyleaves, 20ll. black *nasta'liq* arranged in four columns, double gold and black intercolumnar rules, headings in white *nasta'liq* on gold ground within gold and polychrome cartouches, text panel within gold and polychrome rules, the plain margins with copious commentary in black *nasta'liq*, some catchwords, opening bifolio with gold and polychrome illuminated headpiece surmounting 12ll. of black *nasta'liq* arranged in four columns, one previously illustrated folio, last page missing, opening flyleaves with later owner notes, velvet binding with red and silver foliate borders, red doublures with silver rules Text panel 10½ x 5½in. (26 x 14.8cm.); folio 15 x 10in. (38.2 x 25.5cm.)

£7,000-10,000 US\$8,500-12,000
€8,000-11,000

Sanai, a Persian poet from Ghazni, spent his life in the Ghaznavid Empire and produced an extensive collection of mystical poetry. His most notable contribution is The Walled Garden of Truth, also known as the *Hadiqat al Haqiqa*, the first Persian mystical epic of Sufism. In this work, dedicated to Bahram Shah, Sanai explores his beliefs on topics such as God, love, philosophy, and reason.

The extensive library stamps on this manuscript attest to its importance and high veneration throughout the centuries. Folio 1r of our manuscript bears inspection notes of a Safavid royal library (*khazana-yi 'amira*), dated Sha'ban AH 1065/June-July 1655 AD and Rabi' I AH 1107/October-November 1695 AD.

*37

AN IMPRESSIVE SAFAVID TINNED-COPPER BOWL
IRAN, DATED AH 1089/1678-79 AD

On a trumpet foot, the wide rounded bowl flaring at the rim, the exterior of the body finely engraved with a three bands of decoration, the central broad band with various scenes of animals and people against a ground of scrolling vegetation, a lower band of roundels and scrolling vine with a small maker's signature, the upper band of elegant *ta'liq* containing invocations to the twelve Imams and an owner's cartouche, another maker's mark on the inside of the foot
18½in. (46.5cm) diam.

£20,000-30,000 US\$25,000-36,000
€23,000-34,000

INSCRIPTIONS:
Around the body the call on God to bless Muhammad and the Twelve Imams. In the owner's cartouche in the band of calligraphy: *khanum-e valad-e dur 'Ali, 1[0]89*
On the underside: a small owner's seal with the name 'Muhammad Muqim'
On the inside of the foot: another owner's cartouche seal: *sahubuhu lutf-'ali* 'It's owner Lutf-'Ali'

This finely engraved and monumental bowl shares many features with several Safavid examples published by A.S. Melikian-Chirvani in *Islamic Metalwork from the Iranian World, 8th-18th centuries*, London, 1982, pp.328-34. A similar footed bowl in the Victoria and Albert appears to be the earliest dated example on record and is similar to our bowl in its design and shape (A.S. Melikian-Chirvani, *op. cit.*, no.149, p.328). Bowls, nos.152 and 153 in *Islamic Metalwork from the Iranian World*, (A.S. Melikian-Chirvani, *op. cit.*, pp.332-334) date to the mid-17th century, just over 30 years earlier than ours and depict figurative scenes in a continuous frieze in the lower border, similar to this example.

A later example with a very similar design was sold at Christie's London, 7 April 2011, lot 207 and an earlier example with a similar design and dimensions was sold at Sotheby's London, 19 October 2016, lot 239. More recently, a similarly decorated magnificent Safavid bowl was also sold in these Rooms, 28 October 2021, Lot 26.

THE COLLECTION OF HOSSEIN KHADJEH NOURI (LOTS 38 -42)



Hossein Khadje Nouri, born in Iran in 1901, was an accomplished economist who studied in Germany before returning to his homeland to serve as undersecretary for the ministry of finance during the reign of Reza Shah Pahlavi (r.1925-41). While he excelled in his professional career, Hossein had an unwavering passion for the cultural and artistic heritage of Iran, a love that was deeply ingrained in him through his familial ancestral links to Nasir al-Din Shah Qajar.

Throughout his life, Hossein pursued his passion as an avid collector and enthusiast of literature, poetry, and art. He was particularly drawn to the philosophy and storytelling of notable poets and scholars and devoted much of his time and resources to amassing a diverse collection of poetic and historical materials.

Hossein's opportunities to travel extensively throughout Iran allowed him to build his collection, which included works acquired from noblemen and political figures with whom he had contact. His collection eventually included a large number of important and richly illuminated Persian manuscripts from the 14th-19th century, a few of which are now being offered for sale.



038
AFZAL AL-DIN BADIL IBRAHIM IBN 'ALI KHAQANI SHIRVANI (D. CIRCA 1190): KULLIYAT
PROBABLY SAFAVID HERAT, DATED MUHARRAM AH 976/JUNE-JULY 1568 AD

Persian manuscript on gold-sprinkled paper, 259ff., plus four flyleaves, each folio with 14ll. black *nasta'liq* arranged in two columns, gold and black intercolumnnar rules, text panel within gold and polychrome rules, the margins plain, finely gold and polychrome illuminated opening bifolium with 6ll. text in clouds reserved against floral gold ground and headings in white *nasta'liq* in gold cartouches, colophon dated, opening flyleaf with later owner notes, in later green leather stamped binding
Text panel 6⅞ x 3¼in. (15.5 x 8.2cm.); folio 9 x 5⅞in. (23 x 15.3cm.)

£10,000-15,000 US\$13,000-18,000
€12,000-17,000

Two manuscripts from Safavid Herat were sold in these Rooms on 25 June 2020, lot 53 and 31 March 2022, lot 2. Both featured exquisite and opulent illumination of a similar style.



039

QUR'AN

WITH ADDED COLOPHON IN THE NAME OF YA'QUT AL-MUTA'SIMI, BAGHDAD SCHOOL, LATE 13TH/14TH CENTURY; IN LATER SAFAVID REMARGINED AND ILLUMINATED BORDERS

Arabic manuscript on buff paper, 333ff. plus three fly-leaves, each folio with 15ll. of black *naskh* script per page, text panels within gold and polychrome rules, gold rosette verse markers, remargined with burnished cream paper, occasional commentary, gold *thuluth* marking divisions, *sura* headings in gold *thuluth*, opening bifolio with gold and polychrome illumination framing 6ll. of text in clouds reserved against gold ground, the colophon signed and dated, fly-leaves with later owner's notes, in nineteenth century lacquer binding, the doublures red leather, with green fabric book cloth
Text panel 4¾ x 3⅜in. (11.5 x 7.8cm.); folio 9¾ x 6⅝in. (23.2 x 15.4cm.)

£10,000-15,000 US\$13,000-18,000
€12,000-17,000

The colophon of this manuscript bears the name of Yaqut al-Musta'simi (d. circa 1298 AD), and was produced in the late thirteenth century. Yaqut is considered one of most important calligraphers in the Islamic world. He is famed for being the teacher of six pupils who went on to become well-known calligraphers in their own right. Our manuscript was later illuminated in Safavid Iran, in the late 17th or early 18th century. The quality of the illumination and binding, indicate that it was a prized object,

probably having been considered the work of the master Yaqut throughout its ownership. Manuscripts executed by Yaqut, especially his Qur'ans were hugely sought after and as a result copied by his followers in homage to the great artist, such as our example. These men hoped to perfect their hands by emulating the master who today is considered one of the most accomplished calligraphers of the Islamic world. One fairly common feature of Yaqut Qur'ans, both those by him and the ones which were copied from his work is that they have often been re-margined and re-illuminated, as is the case with the present Qur'an.

An inscription on f.1r, records that this Qur'an entered the collection of 'Abd al-Wahhab Nuri in Rajab AH 1315/1897-98 AD. 'Abd al-Wahhab Khan (d. 1916), son of Mirza Kazim Khan Nizam al-Mulk, and the grand-son of Aqa Khan Nuri, prime minister of Iran from 1851-58. 'Abd al-Wahhab Khan received his father's post of Minister of the Army and the title Nizam al-Mulk after his father's death in 1889. He was appointed Governor of Tehran in 1892 and later appointed Governor of different provinces. See M. Bamdad, *Dictionary of National Biography of Iran, 1700-1900*, vol. 2, Tehran, 1966, pp.320-23.



040

QUR'AN

COLOPHON WITH THE NAME OF AHMAD AL-NAYRIZI, SAFAVID ISFAHAN, IRAN, DATED RAMADAN AH 1120/NOVEMBER 1708 AD, WITH QAJAR ILLUMINATION

Arabic manuscript on gold-speckled paper, 304ff. plus nine flyleaves, each with 16ll. of black *naskh*, within gold rules, gold and polychrome rosette markers, catchwords, the margins with copious annotations in black and red *nasta'liq*, with gold marginal script marking divisions, *sura* headings in red *thuluth* on gold panels, the opening bifolio with elegant gold illumination enclosing 6ll. of black *naskh*, the following bifolio reserved against gold cloudbands, signed and dated colophon with name of patron, ending with a series of prayers, in later gilt tooled binding, the doublures red lacquer, with slipcase and fabric wrap
Text panel 7 x 4in. (17.6 x 10.1cm.); folio 11½ x 7⅞in. (28.5 x 18.5cm.)

£15,000-20,000 US\$19,000-24,000
€18,000-23,000

This heavily illuminated Qur'an is attributed to Ahmad Nayrizi (fl.1682-1722 AD), who was born in the town of Nayriz in Fars. His primary master in *naskh* was Muhammad Ibrahim ibn Muhammad Nasir Qumi, known as Aqa Ibrahim Qumi (fl.1659-1707 AD). In the late 17th century Nayrizi settled in Isfahan and

came to the attention of Shah Sultan Husayn (r.1694-1722 AD) who became an important patron and by whom Nayrizi was given the honorific surname Sultani. He produced work for royal patrons for almost two decades.

Because Nayrizi's manuscripts were so highly sought after, it was not uncommon for later owners of unsigned Qur'ans or prayer books to attribute their manuscripts to Nayrizi by adding a later colophon and attribution. It is with Ahmad Nayrizi that we find the development of a distinctly Iranian *naskh*, that went on to be used as the standard Qur'anic hand throughout the 19th century. A prayer book copied by Nayrizi is in the collection of the Metropolitan Museum in New York, (inv. 2003.239, illustrated in: *Masterpieces from the Department of Islamic Art in the Metropolitan Museum of Art*, New York, 2011, no. 191, pp. 272-74). A Qur'an copied by him sold in these Rooms, 4 October 2012, lot 28.



41

041
A CALLIGRAPHIC ALBUM (*MURAQQA'*)
 QAJAR IRAN, LATE 19TH CENTURY

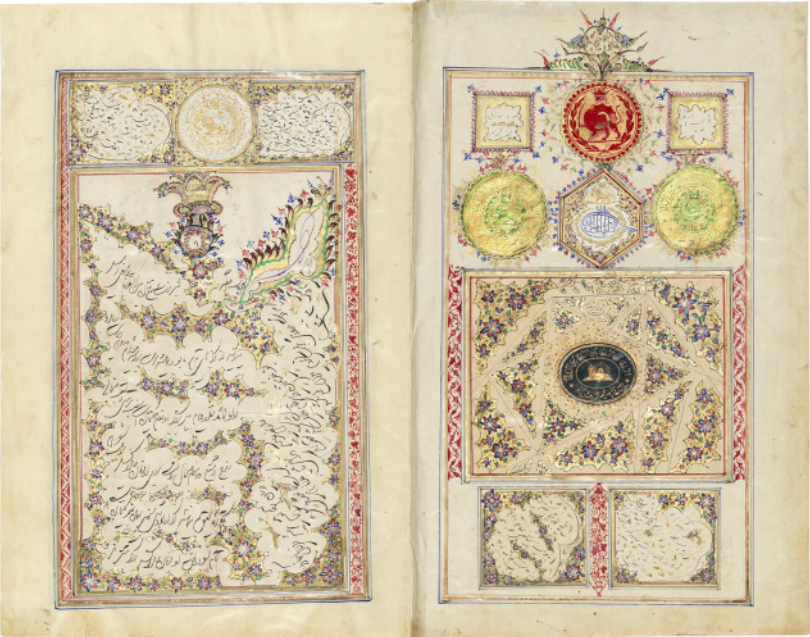
Of concertina form, 38ff., comprising 37 calligraphic panels and 1 photograph in a variety of scripts and styles, most with gold and polychrome illumination, laid down on dyed card within gold and polychrome rulings, with pencil annotations identifying some of the hands, the covers green velvet with red morocco edging, the doublures red leather
 Folio 11½ x 7¾in. (29.5 x 19.4cm.)

£6,000-8,000 US\$7,300-9,600
 €6,900-9,100

Some of the signed and dated panels include:

- *Siyah mashq* by Mir Husayn, dated AH 1288/1871-2 AD
- Sayings of Imam 'Ali in *naskh*, by 'Abd al-'Ali, dated AH 1226/1811-12 AD
- Page from a Qur'an in *naskh*, by Muhammad Taqi
- A piece in *naskh*, attributed to Ahmad al-Nayrizi
- *Shikasteh* piece dated Shawwal AH 1300/1882-3 AD
- A saying of Imam 'Ali in *nasta'liq* by Muhammad Baqir, dated AH 1263/August-September 1883 AD

Further attributions in pencil in a modern hand in lower margin include the names of well known calligraphers such as Mir 'Imad, Visal-i Shirazi, Mirza Husayn Turk, Yusuf Qazvini, 'Abd al-Rashid, Sultan 'Ali Mashhadi and Ikhtiyar al-Munshi. For further information please refer to the department.



42

TWO ROYAL CALLIGRAPHIC ALBUMS (*MURAQQA'*) FROM THE COURT OF NASIR AL-DIN SHAH (R. 1848-96)

042
TWO ROYAL CALLIGRAPHIC ALBUMS (*MURAQQA'*)
 QAJAR IRAN, SECOND HALF 19TH CENTURY

Two volumes, the first volume 134ff. with one flyleaf, the second 112ff. with eight flyleaves, each page with calligraphic samples and chancery documents with assorted royal stickers and seals, laid down on cream paper within gold and polychrome ruling, the opening bifolium of both volumes with illuminated borders, in contemporaneous gilt tooled blue leather binding with flap and lock, the doublures marbled paper
 Text panel 10¾ x 6¼in. (26.9 x 15.9cm.); folio 12¾ x 8¾in. (32.4 x 20.4cm.)

£5,000-7,000 US\$6,100-8,400
 €5,700-7,900

The two albums in this lot include numerous examples of royal and official correspondence relating to the court of Nasir al-Din Shah. The first volume opens with the embossed seals of Nasir al-Din Shah as well as the name Na'ib al-Saltana, cut out from official documents and, on the facing page an illuminated document addressed to Na'ib al-Saltana with Nasir al-Din Shah's seal dated 22 Dhu'l-Qa'da AH 1303/ 22 August 1886 AD. Kamran Mirza Na'ib al-Saltana was the son of Nasir al-Din Shah who at the tender age of six was appointed governor of Tehran in AH 1277/1860-61 AD. In AH 1285/1868-69 AD he was appointed *Sardar-i Kull* and in AH 1287/1870-71 AD, he was appointed his father's deputy while he went on pilgrimage. He also acted as his father's deputy during the latter's visits to Europe. During the years AH 1297-1313 he was Minister of War, a role which he resumed again in AH 1324/1906-07 AD after a period of inactivity. In AH 1335/1916-17 AD, during the reign of Ahmad Shah, he was appointed governor of Khorassan, though he died after just over a year in this post (*op.cit.*, pp.193-94). The second volume includes documents which mostly relate to Mir Kazim Khan Nizam al-Mulk, son of the Grand Vizier Mirza Aqa Khan Nuri. Born in AH1246/1830-31 AD, he received the title Nizam al-Mulk in AH 1268/1851-52 AD and in AH 1270/1854-55 AD was appointed deputy to his father, the grand vizier.

For a more detailed note on the content of these albums please visit christies.com

VARIOUS PROPERTIES

043
QUR'AN
 QAJAR IRAN, AH 1242/1816-17 AD

Arabic manuscript on paper, 34ff. plus one flyleaf, each folio with 41ll. black *ghubari*, *sura* headings and keywords in red in clouds against a gold ground, gold roundel verse markers, text panels within gold and polychrome rules, illuminated marginal medallions in gold *thuluth* marking divisions of the Qur'an, opening bifolium with prayers contained inside large cusped medallions against a floral ground, the following bifolium with text panels within blue and gold illuminated borders and illuminated floral margins, closing bifolium comparable to the opening, in Qajar lacquer binding with floral motifs, owner's inscription on flyleaf
 Text panel 9¾ x 6¼in. (24.5 x 15.5cm.); folio 11½ x 7¾in. (30.9 x 19.8cm.)

£10,000-15,000 US\$13,000-18,000
 €12,000-17,000

A similar Qajar Qur'an was sold in these Rooms, 27 April 2017, lot 17.

A ZAND PAINTING BY THE ARTIST MUHAMMAD BAQIR

*44

A RECLINING BEAUTY

SIGNED MUHAMMAD BAQIR, ZAND IRAN, DATED AH 1173/1759-60 AD

Oil on canvas, signed and dated centre right
Painting 46 x 32¼in. (117 x 82cm.); frame 50 x 35¼in. (127 x 91cm.)

£150,000-250,000

US\$190,000-300,000
€180,000-280,000

LITERATURE:
S.J Falk, *Qajar Paintings*, London, 1972, p. 26, fig. 7

INSCRIPTIONS:
Signed *ya Baqir al-'Ulum* 1173

Muhammad Baqir was a highly skilled artist who was active from the 1740s to the 1800s and was celebrated for his versatility in various mediums such as oil, watercolour, lacquer, enamel, and murals. He was part of a group of talented artists including Muhammad Sadiq and Mirza Baba. These artists left a lasting impact on Persian arts during the Zand and Qajar periods, influencing the next generation of artists and decorative vocabulary. Muhammad Baqir was also regarded as one of the principle exponents of life-size painting and has been mentioned as such in an account called *Rustam al-Hukama* by Muhammad Asaf which covers artists active in the period between 1796-1835.

This mesmerizing portrait by Muhammad Baqir is arguably his best oil painting, with a wonderfully alluring and subtly drawn face. It is also significant as it was painted during the reign of Karim Khand Zand (r.1751-79), and possibly made for him, as suggested by Falk (S.J Falk, *Qajar Paintings*, London, 1972, pp.25-26, fig.7). Falk also refers to our painting as one of the three Zand archetypes, one of the others of which is signed by Muhammad Sadiq and the third apparently not signed (Falk, *op. cit.*, p.25, figs.7-9). Our painting adheres to the Persian beauty ideal with its attention to detail on the subject's rose-bud lips, pointed chin, eyes, and dark brown hair. The painting's sensual pose and the gentle and sweet emotions conveyed through the subject's facial features are typical of Muhammad Baqir's style. The richly patterned textiles and two-dimensional subject further distinguish this masterpiece of the Zand era. Muhammad Baqir has used the religious formula, *Ya Baqir al-Ulum* (revealer of knowledge), as his signature on this work. This title was given to the 5th Shia Imam, al-Baqir because of his ample religious and judicial knowledge and his enthusiasm to teach others.

Muhammad Baqir was also a very accomplished artist in enamel. Amongst the artist's other works are a splendid covered bowl, saucer and spoon, now in the Ashmolean Museum, which is decorated with the signs of the zodiac, the planets and astrological figures and inscribed with dedicatory verses to Fath 'Ali Shah (Layla Diba, *Royal Persian Paintings. The Qajar Epoch 1785-1925*, no.62, pp.211-212). He also decorated a teapot enamelled with bust portraits of Fath 'Ali Shah and floral swags, now amongst the Persian Crown Jewels in the Central Bank of Iran, Tehran ('Qajar Painted Enamels', in B.W. Robinson, *Studies in Persian Art*, vol. I, London, 1993, fig.122, p.309). B.W. Robinson describes Baqir as "one of Fath 'Ali Shah's ablest court artists in enamel" and his work as "meticulous and highly accomplished" (Robinson, *op.cit.*, p.300).





45



PROPERTY FROM THE COLLECTION OF ESKANDAR ARYEH (1938-88)

45
A PAIR OF QAJAR PAINTED WOODEN PANELS
IRAN, LATE 19TH/20TH CENTURY

Oil on wooden board, each panel depicting a finely dressed figure against a gold ground, each board within a cusped arch within gold frame
Each 19¼in. (50cm.) high (2)

£7,000-10,000 US\$8,500-12,000
€8,000-11,000

VARIOUS PROPERTIES

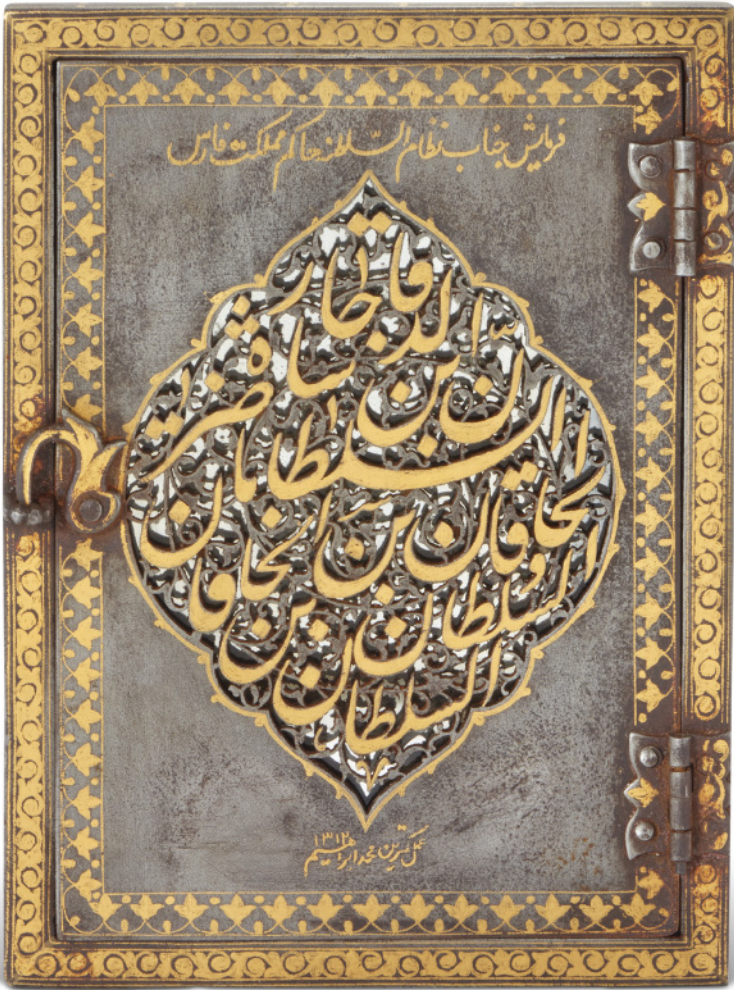
•46
FATHER AND SON
SIGNED MIRZA MOTALEB, QAJAR IRAN, DATED AH 1293/1876-77 AD
Oil on canvas, signed and dated lower left
41 x 25¼in. (104 x 64cm.)

£5,000-7,000 US\$6,100-8,400
€5,700-7,900

Following Sani-al-Mulk, a number of Iranian artists either travelled to Europe to study lithography or learned it through Sani-al-Mulk's art school. Among them was the artist of our painting, Mirza Motaleb Esfahani, who worked and taught at *Majma'e Dar-al-Sanayeh* (The Polytechnic School of Crafts). Esfahani was one of the earliest artists to employ the lithography technique in illustrating a book called *Tarikh Nameh Khusravan* (The History of the Kings), written by Jalal-al-Dowla. The book was first published in Tehran and later in Austria. Eventually, Esfahani went on to become the Minister of the Department of Post and was awarded the honorary title of *Mostashar-al-Vozara* (meaning among all ministers) during the reign of Nasir al-Din Shah.



46



47
A PIERCED AND GOLD-DAMASCENED STEEL MIRROR CASE
SIGNED MUHAMMAD IBRAHIM, QAJAR IRAN, DATED AH 1312/1894-95 AD

The rectangular case with hinged door concealing the mirror, front and back with cut-out cusped cartouche giving the name and titles of Nasir al-Din Shah in elegant gold-overlaid *nasta'liq*, the front with a one line inscription above and signed and dated below, both sides with gold-overlaid decorative borders
7¼ x 5½ x 1¼in. (18.5 x 13.8 x 1.1cm.)

£4,000-6,000 US\$4,900-7,200
€4,600-6,800

INSCRIPTIONS:
At the top, in gold: *farmayish-i janab nizam al-saltana hakim-i malakat-i fars*, 'Order of His Excellence Nizam al-Saltana, governor of Fars'
In open work: *al-sultan wa'l-khaqan bin al-khaqan al-sultan nasir al-din shah qajar*, 'The Sultan, son of the Sultan, and the Khaqan, al-Sultan Nasir al-Din Shah Qajar'
At the bottom, in gold: *'amal-i kamtarin muhammad ibrahim 1312*, 'Work of the lowliest Muhammad Ibrahim, 1312 (1894-5 AD)'



*48

PORTRAIT OF ZAHIR AL-DAWLA
ABU'L HASAN (YAHYA) IBN SANI AL-MULK GHAFFARI (D.1866),
TEHRAN, QAJAR IRAN, DATED RABI' II AH 1301/JANUARY-FEBRUARY
1884 AD

Oil on canvas, oval format, signed and dated in *nasta'liq* lower left,
identification inscription lower right, mounted in gilt wood frame
Painting 39 x 30¼in. (99 x 78cm.); frame 54 x 44in. (137 x 111.5cm.)

£120,000-180,000 US\$150,000-220,000
€140,000-200,000

INSCRIPTIONS:
On the right: *surat-i janab-i jalalat-ma'ab zahir al-dawla 'alikhhan qajar ishih
aghasi bashi-yi darbar dar sinn-i bist u yak saligi*
'Portrait of His Excellence, the glorious Zahir al-Dawla 'Alikhan Qajar, Master
of Ceremonies of the Court, at the age of twenty-one'

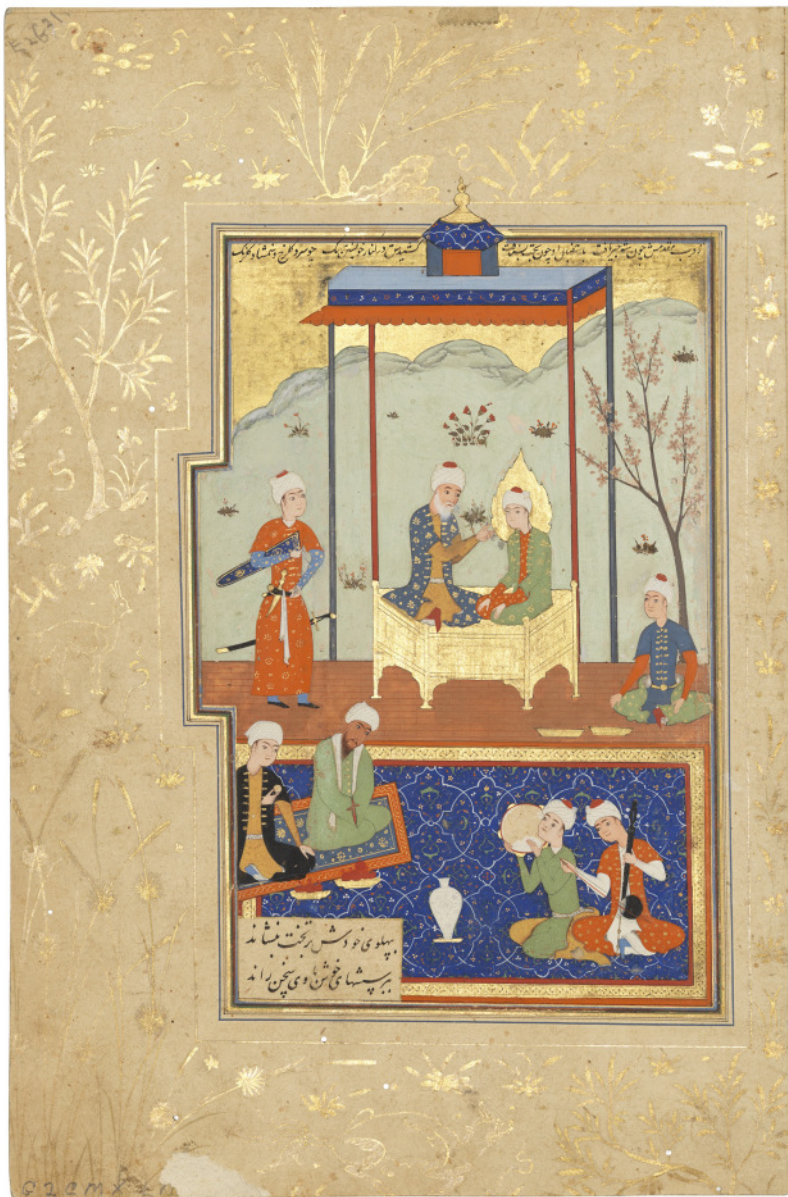
On the left: *huwa raqam-i banda-yi dargah abu'l-hasan ibn sani al-mulk ghaffari
dar tahrán fi shahr rabi 'al-thani sana 1301*
'He (i.e. God). Drawing of the servant of the court, Abu'l-Hasan ibn Sani ' al-
Mulk Ghaffari in Tehran in the month of Rabi' II, year 1301 (January-February
1884)'

This realistic and lavishly detailed courtly portrait by Abu'l-Hasan 'the
Third', represents 'Alikhan Davallu Qajar, titled Zahir al-Dawla, who was
a son-in-law of Nasir al-Din Shah. As with many portraits of the period,
his robe is embroidered with pearls and jewels, and around his neck he
wears a diamond-studded medallion bearing the portrait of the ruling king,
Nasir al-Din Shah, along with other jewelled brooches and royal orders.
Zahir al-Dawla was appointed the Master of Ceremonies at the court in
AH 1304/1886-7 AD. In AH 1326/1908-9 AD his house and *khanqah* were
bombed and ransacked on the orders of Muhammad 'Ali Shah because they
were known as a centre of Freemasonry. (Bamdad, M. *Dictionary of National
Biography of Iran*, Vol. II, Tehran, 1966, pp. 367-70).

Abu'l-Hasan 'the Third', also known as Yahya Ghaffari and Sani al-Mulk
II, came from a family of celebrated artists. He was the son of Abu'l-
Hasan Ghaffari Sani al-Mulk (d.1866), one of the most renowned Qajar
court painters and was a scribe during a time when the court extensively
supported painting and book arts. This was especially true under Nasir
al-Din Shah Qajar, who had a keen interest in photography and painting.
Yahya Ghaffari thrived between the 1860s and 1880s and is believed to have
passed away between 1895 and 1906. According to Robert Hillenbrand,
Yahya's art showed similarities to his father's, whom he likely trained under
as a youth (R. Hillenbrand, *Persian Painting from the Mongols to the Qajars*,
London, 2000, p.86). This is evident in a portrait of Abu'l-Hasan painted
by Yahya in 1876, which was signed with the title 'Abu'l-Hasan the Third'
bestowed on him by Nasir al-Din Shah. (Hillenbrand, *op. cit.* p.86 and p.92,
no.10). He has left behind a number of watercolor portraits in the style of
his father, an illustrated manuscript of Rumi and a number of views of the
Gulistan Palace buildings. (Layla S. Diba, *Royal Persian Paintings, the Qajar
Epoch*, New York, 1999, pp.83-97). Our painting combines the skills of a
miniature painter with that of a Europeanising easel painter. Layla Diba
describes Yahya's style as very distinctive, where one can see the influence of
photography in its realism yet also of opium addiction in the distortions when
it comes to his later architectural drawings (Diba, *op.cit.*, p.87).

A Qajar oil painting by Yahya depicting Nasir al-Din Shah at a royal banquet
in the Gulistan palace gardens was sold in these Rooms, 28 October 2020,
lot 51. A further portrait of a Qajar official by Yahya was sold at Sotheby's,
London, 19 October 2016, and is now in the Metropolitan Museum of Art
(acc.no.2016.730).





PROPERTY FROM A PRIVATE AMERICAN COLLECTION

***49**

PHARAOH SEATS YUSUF ON THE THRONE NEXT TO HIM

SAFAVID KHORASSAN, CIRCA 1570-80

An illustration to the *Yusuf wa Zulaykha* of Jami, opaque pigments heightened with gold on paper, 2ll. black *nasta'liq* in a panel in the bottom left corner, within gold and polychrome rules, gold illuminated margins, the reverse with 12ll. of black *nasta'liq* arranged in two columns, within gold and polychrome rules, dark green gold-speckled margins
Painting 7 $\frac{3}{4}$ x 5in. (18.7 x 12.7cm.);
folio 11 x 7 $\frac{1}{4}$ in. (28.1 x 18.5cm.)

£10,000-15,000

US\$13,000-18,000
€12,000-17,000

A Khorassani painting of a similar scene and date was sold in these Rooms, 31, March 2022, lot 49.



50

***50**

QUEEN QAYDAFA OF ANDALUS IS SHOWN THE PORTRAIT OF ISKANDAR

SAFAVID SHIRAZ, IRAN, CIRCA 1600

From the *Shahnama* of Firdawsi, opaque pigments heightened with gold on paper, two text panels within the painting, the upper with 5ll. of black *nasta'liq* arranged in four columns and the lower with 3ll., set within gold and polychrome rules, the reverse with 25ll. of black *nasta'liq* arranged in four columns, within gold and polychrome rules
Painting 10 3/4 x 7 1/2 in. (27 x 19.5cm.); folio 14 1/2 x 9 1/2 in. (36.8 x 24.3cm.)

£4,000-6,000

US\$4,900-7,200
€4,600-6,800



51

***51**

PIRAN ARGUES FOR BIZHAN'S LIFE TO BE SAVED

SAFAVID SHIRAZ, CIRCA 1590

Opaque pigments heightened with gold on paper, two text panels of 4ll. and 5ll. black *nasta'liq* arranged in four columns within the painting, within gold and polychrome rules, plain margins, the reverse with 25ll. black *nasta'liq* arranged in four columns and set within gold and polychrome rules
Painting 10½ x 7½in. (26.8 x 19.1cm.); folio 14½ x 9½in. (37 x 24.2cm.)

£3,000-5,000

US\$3,700-6,000
€3,500-5,700

*52

A CAMEL AND A CAMEL MERCHANT

SIGNED MU'IN MUSAVVIR, SAFAVID ISFAHAN, IRAN, DATED 3 RABI' I AH 1087/16 MAY 1676 AD

Opaque pigments heightened with gold on paper, signed and dated, set within a navy inner and beige outer border with gold decoration, the pink margins decorated with gold and polychrome meandering vine, the reverse plain
Painting 4¾ x 8in. (12.1 x 22.5cm.); folio 8¾ x 13in. (22.3 x 33cm.)

£40,000-60,000

US\$49,000-72,000

€46,000-68,000

INSCRIPTIONS:

ruz-i yakshanba siyyum-i shahr-i rabi' al-awwal sana 1087 ba-itmam rasid mubarak bad, 'It was completed on Saturday, 3 Rabi' al-Awwal, year 1087 (16 May 1676). May [it] be blessed.'

On the left: *mashq-i mu'in musavvir*, 'Drawing of Mu'in Musavvir'

The painter of this charming drawing is Mu'in Musavvir (ca.1630s-1697), Reza Abbasi's most celebrated and talented student, who was taken on as a pupil at an early age. In addition to his illustrated manuscripts such as *Shahnamas*, he created a large number of single-page drawings and paintings of a wide variety of subjects such as dervishes and animals in the wilderness. Our painting represents Mu'in's unique style, which shows little of the European and Indian influences commonly seen at the Safavid court from the 1640s onward. This drawing presents the artist's skilful painterly brushwork and his affection for shades of pinks, blues and yellows, evident here in some of the merchant's attire. Mui'n also worked for non-royal patrons, such as our example, who were presumably more conservative in their taste than Shah Safi (r. 1629–42) and 'Abbas II (r. 1642–66), and at certain times lived outside the capital, Isfahan.

This Persian depiction of a camel and groom or merchant is part of the long tradition of portraying camels. The best-known examples from the Timurid period include the camel fight by Behzad, one of his best-known works (Ali Reza Sami-Azar (ed.), *Iranian Masterpieces of Persian Painting*, exhibition catalogue, Tehran, 2005, pp.428-431). There are two further paintings ascribed to him that show a camel and groom, the first is in the Topkapi Palace Library, Istanbul, which "is worthy of the work of Wali or Behzad" (Ebadollah Bahari, *Bihzad, Master of Persian Painting*, London, 1997, pl.19, op.57). The second painting, formerly in the Sakisian Collection, is now in the Freer Gallery, Washington (acc. no. F1937.22). The fighting camels were copied many times; the practice of pupils copying paintings as part of their artistic training was a common tradition in all royal courts, especially the Safavid paintings ateliers. This has resulted in many different versions of the same subject having survived. Other Safavid works also depicting camels after Behzadian originals were sold at Christie's London, 8 October 2015, lot 36 and 15 December 2015, lot 107. A further example was sold at Sotheby's London, 7 October 2015, lot 260.



In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



53

***53**

A MAN WITH A RAM

AFTER REZA 'ABBASI, PROBABLY QAJAR IRAN, 19TH CENTURY

Pen and ink heightened with gold on paper, pasted along top edge over a 10ll. black *nasta'liq* arranged in two columns and set within blue borders with gold scrolling vine decoration and gold, green, blue and black rules, gold sprinkled margins, a sticker with the blue number '24' in the bottom right corner, reverse plain
Painting 4¾ x 6¼in. (11.1 x 15.8cm.); folio 7½ x 11½in (19 x 3.2cm.)

£3,000-5,000	US\$3,700-6,100
	€3,500-5,700



54

***54**

A PORTRAIT OF A DERVISH

SAFAVID ISFAHAN, IRAN, FIRST HALF 17TH CENTURY

Pen and ink with areas of wash on paper, laid down within calligraphic inner border and tan outer border illuminated with gold scrolling vine, gold, black and white rules, within gold illuminated floral margin, the reverse plain
Painting 7¾ x 4¼in. (18.7 x 11.2cm.); folio 14¾ x 10¾in. (36.5 x 27.5cm.)

£3,000-5,000	US\$3,700-6,100
	€3,500-5,700

EXHIBITED:
Royal Ontario Museum, 1958

***55**

FÊTE CHAMPÊTRE

FOLLOWER OF MUHAMMAD QASIM, LATER ASCRIBED TO AQA SADIQ, SAFAVID IRAN, LATE 17TH OR EARLY 18TH CENTURY

Pen with ink wash on paper, set within gold and black rules and borders with eight panels containing Persian couplets in black *nasta'liq*, margins decorated with gold illuminated animals and foliage, the reverse with an associated page from a *Shahnama* of Firdawsi pasted upside down, 24ll. black *nasta'liq* arranged in four columns set within gold and blue rules and plain margins
Painting 6¾ x 4½in. (17.5 x 11.5cm.); folio 13¾ x 9in. (35 x 23cm.)

£6,000-8,000	US\$7,300-9,700
	€6,900-9,100

PROVENANCE:
Kelekian Collection

Although this work has been attributed lower left to an artist by the name of Aqa Sadiq, the work is in the manner of Muhammad Qasim or one of his followers. Muhammad Qasim was one of the proponents of the style developed by Reza 'Abbasi. He was known for his innovative use of line and wash colours, especially the striking and careful use of lapiz lazuli for specific highlights and folds on garments as seen in this example. A painting ascribed to Muhammad Qasim was sold in these Rooms, 23 April 2015, lot 63.



55

***56**

PORTRAIT OF SULAYMAN SHIKOH

MUGHAL INDIA, 18TH CENTURY

Opaque pigments heightened with gold on paper, set within gold and polychrome rules, identified above in gold *nasta'liq*, gold and polychrome illuminated floral margins, the reverse plain, flyleaf
Painting 7½ x 4¾in. (19.1 x 12.4cm.); folio 10¾ x 7¾in. (27.5 x 18.8cm.)

£2,000-3,000	US\$2,500-3,600
	€2,300-3,400

Shahzadah Sulayman Shikoh was the son of Prince Dara Shikoh, and the eldest grandson of Shah Jahan. A portrait of him by Ramdas is in the Royal Collection, London (RCIN 1005069.e) whilst a double portrait of him and his father was in the Ehrenfeld Collection (D. Ehnbohm, *Indian Miniatures, the Ehrenfeld Collection*, New York, 1985, no. 25, pp. 66- 67). A further 18th century portrait of Sulayman Shikoh, very similar to our portrait in its features, formerly of the Saeed Motaamed Collection was sold at Christie's, South Kensington, 7 October 2013, lot 279.



56

***57**

SHAH JAHAN RECEIVING A DELEGATION

PROVINCIAL MUGHAL, POSSIBLY MURSHIDABAD, CIRCA 1750

Pen and ink heightened with opaque pigments and gold on paper, pasted down within aubergine borders and gold-sprinkled margins, the reverse plain
Painting 8 x 11½in. (20.3 x 29.5cm.); folio 11½ x 15in. (29.1 x 38.2cm.)

£15,000-20,000

US\$19,000-24,000

€18,000-23,000

This depiction of the Emperor Shah Jahan (r.1628-58) relate relate very closely to a painting from the Late Shah Jahan Album in which the Emperor is receiving Prince Dara Shikoh, now in the Los Angeles County Museum (M.83.105.21). The appearance and pose of the Emperor himself and the form of the chair – with arm-rests terminating in lions' heads, a small platform beneath the feet and curving along the top of the back – are almost identical to that in the Late Shah Jahan Album painting. It is uncommon to find depictions of the Mughal emperors sat in chairs and most portraits instead show them kneeling on their throne in the traditional manner. Yet in addition to the present lot and that in the Los Angeles County Museum another painting of Shah Jahan seated, this time holding a falcon, is in the Fitzwilliam Museum, Cambridge (PD.92-1948).

The painting gives close attention to the garments being worn, although curiously the *jama* of Shah Jahan himself has been left plain along with that of the courtier on the far right. Otherwise each *jama* is unique in its design. Some appear to be a silk ground decorated with metal threads whilst others are of an entirely gold ground. For a Mughal silk and gold thread brocade robe please see lot 66.





TWO FOLIOS FROM A SULTANATE COMPENDIUM OF THE WORKS OF 'ATTAR



58

VARIOUS PROPERTIES

†58
IMAM 'ALI FIGHTING A LION
SULTANATE INDIA, 15TH CENTURY

An illustration from the *Khusraw-nama* of 'Attar, opaque pigments heightened with gold on paper, 2ll. black *naskh* arranged in two columns above and below, within gold and blue rules, mounted and framed
Painting 4½ x 4¾in. (11.3 x 12cm.); text panel 8½ x 4¾in. (21.8 x 12cm.); folio 11 x 7in. (28 x 17.5cm.)

£7,000-10,000
US\$8,600-12,000
€8,000-11,000

PROVENANCE:
The collection of Muhsin Sayyid Mahdi, Massachusetts, (1926-2007)

Folios from this manuscript are attributed to Sultanate India based on the style of the figures, as well as similarities with the script of the late 15th century *Ni'mat-nama* in the British Library (IO Islamic 149). Three leaves from this manuscript sold as part of the Stuart Carey Welch collection, Sotheby's London, 12 December 1972, lots 175-5. Further folios sold at Sotheby's London, 28 April 2004, lot 50, and Bonhams London, 17 September 2014, lot 184. Folios have also been sold in these Rooms, 16 October 1980, lot 55; 13 April 2010, lot 70; and 6 October 2011, lot 118. Another folio sold by Sotheby's London, 9 October 2013, lot 211, and at the time was believed to be the only illustration from that manuscript which strays out of the text panel and into the margin, though the present lot also shares this distinctive feature.

Though the above folios have always been catalogued as a *Khusraw-nama*, the text here is taken from another of 'Attar's poems, the *Asrar-nama*. In the latter, brief anecdotes are used to reflect on the transience of existence and the vanity of material things. This illustration of 'Ali - a paradigm of pious virtue - slaying a lion was therefore intended to speak to this theme of spiritual striving. The appearance of a different text however suggests that this manuscript may have actually been a compendium of 'Attar's poetry.



59

†59
HURMUZ HEALS JAHAN-AFRUZ, THE SISTER OF THE KING OF ISFAHAN
SULTANATE INDIA, 15TH CENTURY

An illustration from the *Khusraw-nama* of 'Attar, opaque pigments heightened with gold on paper, 8ll. black *naskh* arranged in two columns above and one below, within gold and blue rules, mounted and framed
Painting 4½ x 4¾in. (11.3 x 12cm.); text panel 8½ x 4¾in. (21.8 x 12cm.); folio 11 x 7in. (28 x 17.5cm.)

£5,000-7,000
US\$6,100-8,500
€5,700-8,000

PROVENANCE:
The collection of Muhsin Sayyid Mahdi, Massachusetts, (1926-2007)

Charting the turbulent romance of Khusraw, the illegitimate son of the King of Rum, and Gol, the daughter of the King of Ahvaz, 'Attar's *Khusraw-nama* has much in common with Nizami's *Khusraw and Shirin* and was written around the same time. The fact that the two works share many episodes and ideas reflects how they both drew on the same substrate of Iranian folklore and legends (B. Reinert, 'Attar, Shaikh Farid al-Din', in *Encyclopaedia Iranica*, Volume III, New York, 2000, p. 21).

The square format of this painting and the style of the figures is similar to four Indian *Shahnama* illustrations, dated to the second quarter of the 15th century and kept in the National Museum of Asian Art, Washington DC (S1986.144; S1986.145, and S1968.146). A copy of the *Javami' al-hikayat* dated to 1438-9 in the British Library (Or.11676) also has square illustrations in a similar style, of which one (f. 46) has similar gold spandrels in the top corners to those on the present lot. The fact that both these manuscripts have at times in their past been attributed to Southern Iran is a result of the fact that the Delhi Sultans encouraged artists from Tabriz, Shiraz, or Herat to move South and settle in new *ateliers* on the Indian subcontinent, encouraging a period of artistic exchange over the Indus river which would culminate in the age of the Great Mughals.





60

A YOUNG PRINCE ACCOMPANIED BY A RETINUE OF HUNTSMEN AND A TRIBAL COUPLE STALKING DEER BY NIGHT
MUGHAL INDIA, CIRCA 1698-1700

Opaque pigments heightened with gold on paper, to the left a princely figure and his retinue hawking, to the right a Chenchu couple hunt deer by torchlight, later inscription in gold *nasta'liq* above naming the princely figure as Shah Jahan and attributing the work to Fath Chand, within gold, red and black rules on wide margins illuminated in gold floral motifs backed on plain card Painting 8 x 12 1/2in. (20 x 32cm.); folio 11 1/4 x 16 1/2in. (28.5 x 42cm.)

£150,000-200,000 US\$190,000-240,000
€180,000-230,000

PROVENANCE:
Anon sale, Sotheby's London, 17th July 1978, lot 25.

INSCRIPTIONS:
Inscription above identifying the Princely figure as Shah Jahan and attributing the work to Fath Chand

This painting belongs to a group of pictures depicting the juxtaposition of the tribal and royal hunt. The earliest illustration in this genre is now in the Keir Collection and is dated 1691. The foreground is divided into two scenes of a young prince accompanied by a retinue of attendants and falconers and tribal hunters stalking deer by night. Unlike earlier depictions from this group, the artist has chosen to portray a Bhil man alongside a Chenchu woman, both wearing slippers. In this nocturnal hunting collaboration the Chenchu huntress mesmerizes a male blackbuck with her chiming hand-bell and flaming taper, so that the vulnerable quarry willingly offers itself to the hunter. Her companion expeditiously lets fly an arrow that transfixes the antelope's head and hoof. The image of the buck's hoof pinned to its head is a feat reminiscent of Bahram Gur. The nocturnal landscape shows the fascination with European chiaroscuro effects, which was probably another reason for the popularity of this night-time genre.

An inaccurate inscription near the upper margin of the painting identifies the prince as Shah Jahan and the artist as Fath Chand. The left side of the composition clearly derives from the Keir painting although the accompanying entourage has been greatly reduced. The squatting man in both paintings appears in almost the same place.

The youthful mounted prince seen in the later painting is clearly adapted from the Keir composition in which the young prince is perhaps one of Kam Bakhsh's sons. The prince's carefully chosen convoy although reduced draws on pictorial elements seen in the earlier painting. However, the context of the original scene is altered as the prince has lost his riding companion. A close copy of this image, dating to the first quarter of the 18th century is in the collection of the Freer Gallery (F.1907.210). The young protagonist is shown with even less companions but the colour palette and composition clearly derive from the painting under discussion.

Tribal people were above all celebrated for their hunting dexterity in Mughal eyes, however it was during the mid-17th to early 18th century that numerous compositions of a tribal couple hunting blackbuck by night became a popular subject for illustration. An interesting aspect of the nocturnal deer hunt subjects is the portrayal of women alongside their male partners and their equal participation in the hunt, thus demonstrating a sexual equality so foreign to the Mughal or aristocratic way of life. This genre of paintings communicate the Mughal interest in people whose way of life and hunting traditions were alien to their own. This visual juxtaposition of Mughals and tribals also served to emphasize the unrestrained and more spontaneous tribal way of life, in contrast to the elaborate social conventions and inhibitions that defined the civilized ideal.

We would like to thank Adeela Qureshi de Unger for her preparation of this essay.





(verso)



(recto)

A FOLIO FROM THE DE LUYNES ALBUM

***61**

A PRINCE VISITS A HERMIT AND MADONNA AND CHILD
MUGHAL INDIA, CIRCA 1590

Opaque pigments heightened with gold on paper, recto depicting a prince visiting a Sufi, verso depicting a Madonna and Child, each set within narrow blue borders and polychrome rules
Recto painting 12 x 8¼ (30.5 x 21cm.);
verso painting 7¾ x 4½in. (19.7 x 11.5cm.);
folio 13¾ x 10½in. (34.7 x 25.7cm.)

£15,000-20,000 US\$19,000-24,000
€18,000-23,000

This folio comes from the dispersed 'De Luynes' Album which comprised a number of Mughal paintings of a similar size and style. The style of this painting relates to the sub-imperial commissions of Akbar's courtiers during the late 16th century such as the *Ramayana* created in 1587-98 for 'Abd al-Rahim Khan Khanan, Akbar's military commander-in-chief, now in the Freer Gallery (M. C. Beach, *The Imperial Image, Paintings for the Mughal Court*, Washington D.C., 1981, pp.128-155; also J. Seyller, *Workshop and Patron in Mughal India*, Zurich, 1999).

Princes seeking the counsel of holy men was a popular subject for Mughal artists in the late 16th and 17th centuries and such scenes were quite commonly included in Mughal albums. As pointed out by A. Welch and S.C. Welch, the iconography of a prince visiting a holy man is based on earlier Iranian prototypes of rulers visiting dervishes. The contrast of these two aspects of society symbolised the 'juxtaposition and distant affinity of temporal and spiritual authority' (A. Welch and S.C. Welch, *The Arts of the Islamic Book, The Collection of Prince Sadruddin Aga Khan*, New York, 1982, p.160). This theme was of great interest to Akbar and is first thought to have appeared in Mughal painting during his reign. He was widely admired for his interest and tolerance of other faiths. After Akbar, Jahangir continued his father's policy of religious tolerance. Shah Jahan's elder son, Prince Dara Shikoh had a keen interest in Sufism and mystical aspects of religion and is known to have often frequented gatherings of holy men. He commissioned Mughal artists to paint portraits of ascetics and dervishes and is often himself the subject, seated amidst Sufis. There is a 17th century example, painted by the Mughal artist, depicting Dara Shikoh visiting the Sufi saints Mian Mir of Lahore and Mullah Shah of Badakshan, now in the Victoria and Albert Museum (no. IM.250-1921). A possible portrait of Mian Mir is mounted as part of an illuminated album page which is lot 4 in this sale.

The reverse of the album page is painted with a European inspired illustration of Madonna and Child. This scene was popular in the late 16th and 17th centuries when European prints and paintings with Biblical scenes made a great impact on the artists of the Mughal imperial atelier. The blue robe of the Madonna can be compared to the robes worn by the ladies mourning Christ in a Crucifixion scene by a Mughal artist, circa 1600-10, now in the collection of Prince Sadruddin Aga Khan (B.N. Goswamy and E. Fischer, *Wonders of a Golden Age*, Zurich, 1987, no. 10, p.40.) The composition is also very similar to a Mughal depiction of Virgin Mary and Child, circa 1620-30, in the British Library (J.6.3; T. Falk and M. Archer, *Indian Miniatures in the India Office Library*, London, 1981, no. 444i, p.520). Although catalogued by Falk and Archer as a work from the Deccan, circa 1640-60, J.P. Losty later revised this attribution. The British Library image, like our painting, is based on an engraving of the icon in the basilica of Santa Maria del Popolo in Rome, such as one by Giovanni Battista de' Cavalieri, circa 1560-1600, now in the British Museum (inv. no. li.5.104).

For other folios from the De Luynes Album which have sold at auction, see Christie's, London, 23 April, 2015, lot 115, 4 October 2012, lots 163-176, and Christie's New York, 19 June 2019, lots 11 and 183.

***62**

THE COURT MUSICIAN NAUBAT KHAN
MUGHAL INDIA, CIRCA 1580

Recto opaque pigments heightened with gold on paper, set within gold illuminated border and gold and polychrome rules, the verso with Persian poetry, 4ll. of black *nasta'liq* against a blue ground, set within a gold sprinkled border and gold and polychrome rules, the album page with gold sprinkled margins and a gold and black outer rule, inscription in black *nasta'liq* in top margin of recto
Painting 5½ x 2¾in. (13.5 x 7cm.); folio 6½ x 11¼in. (42 x 28.5cm.)

£8,000-12,000 US\$9,800-15,000
€9,200-14,000

PROVENANCE:
Nasli M. Heeramanek Collection,
Collection of Dr. Claus Virch, sold Sotheby's, New York, 16 March 2016, lot 859

INSCRIPTIONS:
Top margin of the recto: *tara chand bin-e kar akbar shahi* 'Tara Chand, the veena player of Akbar Shah'

The grandson of Samokhan Singh, Raja of Kishangarh, Naubat Khan was sent to be raised in Akbar's court as a symbol of his family's submission to Mughal rule. He probably began to study music under his grandfather, himself a talented musician and developed his skills with the *rudra veena*, a stringed instrument made by suspending two large pumpkin resonators beneath a wide stringed neck. He was a recognizable presence at the Mughal court: he is depicted in the *Akbarnama* kept in the Victoria and Albert Museum, London (IS.2:113-1896), and also receives a mention in Jahangir's autobiography (Bonnie C. Wade, *Imagining Sound: an Ethnomusicological study of music, art, and culture in Mughal India*, Austin, 1998, p. 120). Akbar arranged his marriage to the daughter of his court musician Tansen, and eventually Naubat Khan was promoted to being the *darogha* of the Imperial *Naqqarkhana*.

While portraits of Mughal notables are often seen, Naubat Khan is one of only musician of whom portraits are known to have survived (the other being Tansen). Other portraits of him include one in the British Museum (1989,0818,0.1), another in the Boston Museum of Fine Art (17.3102), and a third in the San Diego Museum of Art (1990.379). Though the second two of these were painted long after his death, he is instantly recognisable from his swarthy complexion, white robes, and the trusty *rudra veena* on his shoulder.

***63**

A PORTRAIT OF THE EMPEROR AURANGZEB (R.1658-1707)
MUGHAL INDIA, 18TH CENTURY

Opaque pigments heightened with gold on paper, set into a later album page with a blue border decorated with gold leafy meander and gold, red and green rules, the margins decorated with gold floral sprays and insects, the reverse plain
Painting 8 x 3¾in. (20.3 x 9.7cm.); folio 16¾ x 10in. (42.5 x 25.3cm.)

£5,000-7,000 US\$6,100-8,500
€5,700-8,000

In the arrangement of his attire, the position of his hands, and the shape of his face, the present lot seems to have been heavily influenced by - or may share a source with - another painting which was sold in *Maharajas and Mughal Magnificence*, Christie's New York, 19 June 2019, lot 78. Some features are also found in other paintings - the red boots which he wears can also be seen on paintings of Aurangzeb in the Metropolitan Museum of Art, New York (45.174.28) and in the Museum of Islamic Art, Doha (MIA.2014.325). Judging from Aurangzeb's grey hair, this painting depicts him in his older years when the artist could draw on a range of more youthful portraits for inspiration.



62



63



PROPERTY OF A GENTLEMAN

66
AN ENAMELLED SILVER GILT BOWL AND COVER
LUCKNOW, INDIA, CIRCA 1800

The round bowl with short foot, accompanied by a domed cover topped by an acorn-shaped finial, the external surface of both decorated with blue and green enamel, the cover decorated with lobed medallions with flowers interspersed with arabesques on a gilt ground, the bowl with gilt floral tendrils against a blue ground, the inside plain gilt
7¼in. (19.6cm.) high; 6½ in. (17.2cm.) diam.

£3,000-5,000
US\$3,700-6,100
€3,500-5,700

Normally executed in a blue and green palette, the enamels of Lucknow are typified by the exuberant use of floral motifs, with flowers both real and fantastic competing for space on the surface of a vessel (Stephen Markel, "This Blaze of Wealth and Magnificence": the Luxury Arts of Lucknow', in Stephen Markel and Tushara Bindu Gude, *India's Fabled City: The Art of Courtly Lucknow*, Los Angeles, 2010, p.201). The lappet bands around the base of the foot and lid of the present lot can be compared with those on a rosewater sprinkler (*gulabpash*) in the National Museum, New Delhi (91.12). The bowl's gently curving shape and decoration can also be compared with Lucknow-made enamelled *hookah* bases, like that in the Los Angeles County Museum of Art (M2005.95) or an example sold in these Rooms, 7 April 2011, lot 289.



64
A JADE-HILTED DAGGER (KHANJAR)
MUGHAL INDIA, LATE 17TH/18TH CENTURY

The recurved double-edged steel blade with an later inlaid calligraphic cartouche and inventory number at the forte, the pale jade hilt of pistol-grip form decorated in low relief, a flower carved at the base of the grip and a lotus flower each side of the pommel, with finger grooves
12½in. (31cm.) long

£6,000-8,000
US\$7,300-9,700
€6,900-9,100

65
A GEM-SET JADE-HILTED DAGGER (KHANJAR)
MUGHAL INDIA, 18TH CENTURY

The recurved double-edged steel blade with a medial ridge, the green jade pistol-grip hilt carved in low relief with a rosette on each side of the base of the grip and again at the pommel, the centre of each rosette set with a coloured hardstone in gold setting
13¾in. (34cm.) long

£6,000-8,000
US\$7,300-9,700
€6,900-9,100

A hilt with similar jade carving is in the collection of the Victoria and Albert Museum (IS.21-1997). Another example, also with small mineral studs like the current lot, was sold in these Rooms, 12 June 2018, lot 44.

VARIOUS PROPERTIES
67
AN ENAMELLED AND GEM-SET GOLD TULWAR HILT
POSSIBLY JAIPUR, NORTH INDIA, 19TH CENTURY

The gold hilt with knuckle-bow, set with diamonds in gold settings arranged in floral motifs, enamelled throughout, one side with a green ground and the other a red ground, some stones missing
8½in. (21.5cm.) high

£60,000-80,000
US\$73,000-97,000
€69,000-91,000

LITERATURE:
Robert Hales, *Islamic and Oriental Arms and Armour: A Lifetime's Passion*, London, 2013, no. 391, p. 161

This elaborate hilt is lavishly decorated with rose cut and lasque cut diamonds set in gold mounts against an enamelled ground. This ground is red on one side and green on the other. Such elaborate decoration follows the Mughal tradition of gem-set and enamelled blade weapons. The courts of North India practiced elaborate gifting practices in which finely decorated and jewelled swords and daggers were bestowed on those who had earned favour. This is extensively recorded in the biographies of the Mughal emperors and depicted in their illustrations, notably those of the *Padshahnama*.

From the 17th century visitors arriving at the courts of Indian rulers were greatly impressed by the material splendour their found. The lavishness of the interiors that greeted them, highlighted with small accents given by enamelled and jewelled objects, rarely failed to be noted. Sir Thomas Roe, who was sent as an embassy to Jahangir in 1615-18 described the Mughal court as 'the treasury of the world' (Susan Strong, Nima Smith and J.C. Harle, *A Golden Treasury. Jewellery from the Indian Subcontinent*, London, 1989, p.27). This hilt is an example of the type of object that would have created this rich impression, a way of expressing wealth, and by implication status and military prowess.

The contrasting green and red enamelled ground is also found on a hilt in the Royal Collection, Windsor (RCIN 11350). That sword was gifted to King Edward VII on his tour of India in 1875 by the Maharao of Cutch. The scabbard of that sword was most likely made by goldsmiths in cutch, but the sword itself has a Bikaner armoury stamp indicating it was made earlier in



the 19th century, possibly in Jaipur. Although the hilt of the Royal Collection sword is in the form of a leopard rather than the typical *tulwar* form of our hilt, the arrangement of the diamonds relates closely to that of the present lot as well as the small green and blue highlights in the red enamel to indicate leaves issuing from the gold stems formed by the diamond settings. This style of contrasting enamelled grounds and similar gem setting is found on the hilt of a dagger, attributed to mid-19th century Jaipur, in the Khalili Collection (acc. no. MTW 1375; P. M. Carvalho, *Gems and Jewels of Mughal India: Jewelled and Enamelled Objects from the 16th to 20th Centuries*, Oxford, 2010, no. 114, pp. 216-17).

The inside of the knuckle bow on our hilt is similar to other Jaipur enamels and relates to the neck of a flask from 18th century Jaipur, also in the Khalili Collection (acc. no. JLY 1803; *op. cit.*, no. 116, pp. 220-221). The bottom of the neck of the Khalili flask has cartouches containing flowers and birds in green and red enamel with pale blue details against a plain gold ground very similar to the decoration on the inside of the knuckle bow. The similarity between our *tulwar* hilt and the Royal Collection and two Khalili Collection examples would suggest it was created in North India in the early or mid-19th century.

A gemset and enamelled *tulwar* hilt made in the second half of the 19th century in North India for the Raja of Nabha is similar in form and decoration to the present lot and was sold in these Rooms, 21 April 2016, lot 34. The colours used in the enamelling of our hilt – red, green, light blue and white – also relates to a pair of 18th century Mughal *khanda* hilts sold in these Rooms, 10 October 2013, lots 185 and 186. Another enamelled and gem set *tulwar* hilt, earlier than ours and without a knuckle guard, was formerly part of the Al-Thani Collection and sold in our New York Rooms 19 June 2019, lot 243. That hilt, possibly made in Jaipur, has a red ground throughout yet the flowerhead pattern settings of the diamonds, stones set into the ends of the quillons and flecks of green enamel detailing may suggest a similar location of manufacture with the former Al-Thani hilt an earlier iteration of the present lot.

A RARE GOLD BROCADED ROBE FROM THE MUGHAL COURT



68

A BROCADED SILK AND GOLD ROBE (JAMA)

MUGHAL INDIA, CIRCA 1700

Silk and gold threads, the cream ground decorated with repeating gold 'tiger stripe' (*bubri*) pattern with red outline, red silk trim, red and gold striped lining 40¼in. (102cm.) long

£25,000-30,000 US\$31,000-36,000
€29,000-34,000

PROVENANCE:
Possibly Henry Vansittart (1732-1770) when Governor of Bengal from 1759 to 1764 or his brother George Vansittart (1745-1825 when in Bengal from 1761 to 1776
Thence by descent to the late Sir John and Lady Smith

This magnificent metal-thread brocaded silk garment is a rare survival of the Mughal weaving ateliers, and would have been worn by a member of the royal family or a courtier. The textile is decorated with gilt-metal thread interwoven with coloured silk. The tiger pattern seen here is a decorative motif found across the Islamic world, on everything from pottery, carpets to shawls and velvets. Contemporaneous Mughal paintings provide accurate visual references of the fashion of the time and the type of garments and

textile designs used at the courts. A handful of royal manuscripts depicting Mughal rulers at court illustrate high ranking officials dressed in brocaded silk *jamas*. One example is the lavishly illustrated copy of the *Padshahnama* in the Royal collection (RCIN 1005025). Another is the portrait of Shah Jahan holding a musket by Payag, in the Chester Beatty Library, Dublin (CBL. 07B.28), illustrated here.

Within India itself, tigers are clearly associated with royalty. They are respected and frequently revered throughout the country, most notably in Bengal and Rajasthan as well as in the Deccan (see lot 84 in this catalogue for a tiger finial from the throne of Tipu Sultan). One only needs to use small stripes in a design to allude to this; these are the *bubri* or *babri* (derived from *babr* which is tiger in Persian) motif. A splendid jade-hilted dagger from Northern India or the Deccan with the *bubri* pattern created in *kundan*-set rubies was sold at Christie's, New York, *Maharajas & Mughal Magnificence*, 19 June 2019, lot 84. The tiger stripe motif was also popular with Persian and Ottoman rulers who were fond of this design with its royal associations

and its symbolic links to power. The most iconic Persian hero who is always recognised by his tiger skin outfit is Rustam, featured in illustrated Persian *Shahnama* manuscripts throughout the centuries.

The use of precious material such as gold and lengthy procedures involved in creating brocade textiles made them highly valuable. As a result, we come across garments, such as ours, where an older brocade has been re-used and re-fashioned into a newer, more fashionable, style of courtly attire. The shape of this robe classifies it as an *angarkhi*, which is a shorter form of an *angarkha*. An *angarkha* (from a Sanskrit term meaning 'body protector') is a type of robe characterised by an inserted panel over the chest. *Angarkhis* are less commonly depicted in painting than *angarkhas*. The Victoria and Albert Museum has two paintings from the 1760s which depict *angarkhis* worn by the main subject (inv. no. D.1180-1903 and IM.24-1917).

The provenance of this robe is noteworthy; it is believed to have belonged to either Henry Vansittart (1732-1770) who was the Governor of Bengal from 1759 to 1764 or his brother George Vansittart (1745-1825), who was in Bengal from 1761 to 1776. Henry was preceded by Robert Clive, (for an object with Clive provenance, see lot 71 in this catalogue). Both Henry and George collected many objects during their time in Bengal. A painting of Nadir Shah Afshar was amongst one of the noteworthy purchases made by Henry Vansittart which was later presented to the East India Company by his son Rt. Hon. Nicholas Vansittart.



Shah Jahan stands on Terrestrial Globe holding a musket, by Payag, circa 1630-35, The Nasir al-Din Shah Album, CBL In 07B.28r (Detail) © The Trustees of the Chester Beatty Library, Dublin



JEWELLED MAJESTY: SPLENDOURS OF THE INDIAN COURT

Rulers have always used the beauty of jewelled objects to demonstrate power and prestige, and rarely was this more the case than in India in the eighteenth century. In part, this was a legacy of the example set at the Mughal court at the height of their imperial power, when emperors like Jahangir and Shah Jahan had elevated courtly ritual to new heights of opulence. Into the eighteenth century, the later Mughals continued to be important patrons of the arts, with the jade-hilted dagger included in this catalogue as a prime example of the refinement and beauty of later Mughal patronage.

Though the Mughals had always ruled through regional aristocracy, in the eighteenth century these intermediaries grew ever more powerful. They continued to owe obeisance to the court in Delhi and signalled their loyalty by continuing to produce art that was within a recognised Mughal aesthetic. Our jade back scratcher, agate-handled fly whisk, and enamelled hookah pipe all demonstrate this tendency to continue to work within an accepted artistic framework. However, as power shifted to the provinces this was combined with local tastes and desires, such as Tipu Sultan's fascination with the symbolism of the tiger, which inspired his atelier to put their skills to use developing a new visual vocabulary (see lot 82 in this sale).

The eighteenth century was also a fateful moment in Indian history as it marked the transition of the British East India Company from opportunistic merchants to regional power. The establishment of settlements in Madras and Calcutta and the assumption of the jagir of Bengal in the 1760s laid the foundations for the period of British rule. With their new wealth, the Company nabobs (an anglicised corruption of nawab) could compete with – and ultimately defeat – even powerful states like Mysore. They were inclined to emulate their predecessors, Robert Clive, for instance, is likely to have sourced his own Durbar set specifically to entertain Indian guests in the manner to which they were accustomed. This ensured that even into the nineteenth century, beautiful objects like these continued to be understood as symbols of power in the Indian subcontinent.

ROBERT CLIVE

The five lots of this collection (lots 67-71) all come from the collection of Robert Clive. Even in his own lifetime, the name of Robert Clive (b. 1725) was synonymous with both the opportunities which Britain's new empire offered to the young and ambitious, and the consequences which taking those opportunities might bring. With a characteristic skill for being in the right place at the right time, Clive first came to prominence in 1751 when he led the defence of Arcot during a siege by Chanda Sahib, the ruler of the Carnatic who had aligned himself with the French. However, his great moment for self-advancement came in 1756, when he was put in command of the force assembled to retake Calcutta from the Nawab of Bengal, Siraj al-Dawla.

Not only was he able to retake Calcutta, but by brokering a deal with the Nawab's elderly commander-in-chief, Mir Jafar, he was able to install the latter as a client, ruling at the pleasure of the East India Company. During his second governorate between 1764 and 1767, Clive forestalled intrigues

at the Nawab's court and fended off attacks by the Mughals, the Dutch, and the Nawab of Awadh to consolidate Company control over Bengal. He then launched a series of administrative reforms, aiming to reduce the corruption of Company officials in Bengal and also to introduce a more effective – or ruthless – tax regime on the people he had come to govern, all with the aim of increasing dividends for the Company's shareholders.

Though Clive's pre-eminence was undisputed in India, his greatest wish was to be accepted among the elite back home. Elevated to the peerage after the Battle of Plassey, he was able to purchase a house in Berkeley Square – fitted in 'the richest and most elegant manner' – which along with his estate at Walcot Hall in Shropshire and Surrey Villa at Claremont provided a fitting setting for his art. He was never quite at home in the British establishment, both due to disdain for his humble origins and quickly-won riches, and concerns about his actions in India. With the onset of the Bengal Famine, which resulted in the death of around a third of the region's population between 1769 and 1773, he was hauled before a parliamentary inquiry to justify his actions. Though he defended himself with spirit, his death followed in 1774, probably the result of suicide. His fortune, Walcot Hall, and his peerage all passed to his son Edward Clive, First Earl of Powis. Like his father, Edward would spend time in India, serving as Governor of Madras, and brought back further objects to enhance his father's collection.



Portrait of Robert Clive, studio of Nathaniel Dance, circa 1773 or after
National Portrait Gallery, inv. NPG 39
© National Portrait Gallery, London



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

***69**

AN IMPRESSIVE GEM-SET JADE HILTED DAGGER AND MOUNTS

DAGGER AND FITTINGS NORTH INDIA OR DECCAN, CIRCA 1700-1750; SCABBARD LINING
NORTH INDIA OR IRAN, CIRCA 1650

The double edged curved steel blade with reinforced tip, the x-shaped hilt of nephrite jade set with emeralds and rubies in gold settings, the scabbard locket, chape and tassle ornament en suite with the hilt, the wooden scabbard lined with silk and metal thread textile decorated with poppies, tassles of red and silver thread attached

The dagger 15½in. (39cm.) long; the scabbard 12in. (30.5cm.) long; the tassles 38½in. (97cm.)

£300,000-500,000

US\$370,000-600,000

€350,000-570,000

PROVENANCE:

Robert, 1st Baron Clive of Plassey (1725-1774), or his first son
Edward Clive, 2nd Baron Clive of Plassey and 1st Earl of Powis (3rd creation 1804), (1754 – 1839),
Edward Herbert (formerly Clive), 2nd Earl of Powis (1785-1848);
Edward James Herbert, 3rd Earl of Powis (1818-91);
George Charles Herbert, 4th Earl of Powis (1862-1952);
Mervyn Horatio Herbert, Viscount Clive, 17th Lord Darcy de Knayth (1904–43);
Styche Estate and Trust;
Through London trade 2015.

EXHIBITED:

Bejewelled Treasures: The Al Thani Collection, Victoria & Albert Museum, London, 18 November 2015 – 16 March 2016.
From the Great Mughals to the Maharajas: Jewels from the Al Thani Collection, Grand Palais, Paris, 29 March – 5 June 2017.
Treasures of the Mughals and the Maharajas: The Al Thani Collection, Palazzo Ducale, Venice, 9 September 2017 – 3 January 2018.
Treasures from the Al Thani Collection: Gems and Jewels of India and Masterpieces from a Royal Collection, Palace Museum, Beijing, 17 April – 18 June 2018.
East Meets West: Jewels of the Maharajas from the Al Thani Collection, Legion of Honor, San Francisco, 3 November – 24 February 2019.

LITERATURE:

Susan Stronge, *Bejewelled Treasures: The Al Thani Collection*, London, 2015, no.41, p.90.
Amin Jaffer and Amina Okada, *From the Great Mughals to the Maharajas: Jewels from the Al Thani Collection (Des Grands Moghols aux Maharajahs: Joyaux de la Collection Al Thani)*, Paris, 2017, no.94, p.123.
Amin Jaffer, *Treasures of the Mughals and Maharajas: The Al Thani Collection*, Milan, 2017, no.96, pp.148-149.
Martin Chapman and Amin Jaffer, *East Meets West: Jewels of the Maharajas from the Al Thani Collection*, San Francisco, 2018, no.65, p.176.
Amin Jaffer, B. Haikun, W. Yuegong, *Treasures from the Al Thani Collection: Gems and Jewels of India*, Beijing, 2018, no.100, p.173, illus. p.172.





In the court culture of Mughal India, daggers held an important role as an indicator of status and rank. In Imperial Mughal paintings, especially those illustrating the official biographies of the Mughal Emperors, almost every important figure is depicted with at least one dagger tucked into their waistband. The present dagger with its masterfully carved and lavishly inlaid jade hilt, fine blade and silk-lined scabbard is an exceptional example of an object combining the most precious materials with the finest quality and workmanship, intended for only the most important of owners.

The hilt of the present dagger is of a rare form. The form has been attributed variously to the Deccan, as with an example with relief-carved decoration in the Al-Sabah Collection from the early 17th century (LNS 275 HS; published S. Kaoukji, *Precious Indian Weapons and other Princely Accoutrements*, London, 2018, pp.97-98, no.28 and illustrated here) and to North India, as with an example in rock crystal from the late 17th Century in the Jaipur Royal Collection (Robert Elgood, *Arms & Armour at the Jaipur Court*, New Delhi, 2015, p.38, no.11) or a another, in nephrite jade, which was also owned by Robert Clive, now in the collection of Powis Castle (NT 1180575; Susan Stronge, 'Gold and Silver' in Archer, Rowell and Skelton, *Treasures from India: The Clive Collection at Powis Castle*, London, 1987, no.19, p.42 and illustrated p.51).

The nephrite jade locket and chape are elegantly set with ruby trefoils and diamond stemmed buds in gold *kundan* settings framed by channel-set ruby bands. The tassel mount is again set with ruby trefoils but with emerald buds. A very similar design is found on a chape and pommel disk of a jade sword hilt in the al-Sabah Collection, probably from the Deccan and dated to the late 17th or early 18th century (LNS 357 HS ab). Writing about this sword hilt Kaoukji describes the use of trefoils and in particular stemmed buds as favoured Deccani features (*op.cit.*, pp. 314-317, cat. 111).

As well as the unusual form of hilt, our dagger is notable for its enlarged proportions and the manner in which it has been inlaid. Other bejewelled hilts of this form are known, with a comparable example in the al-Sabah Collection attributed to the Mughal dominions in the late 17th century in the al-Sabah Collection (LNS 728 HS ab; illustrated here). However, none are set with gems as lavish in size as this. The exceptionally large surface of the baluster and top of the guard on the present lot allow for much larger than usual table-cut stones to be incorporated. Meanwhile the ruby set into the finial at the top of the pommel is a rare example of a stone faceted by an Indian lapidary in the manner one would find on a diamond. Surrounding these larger cut stones are extensive floral motifs of smaller rubies and emeralds connected by a flowing web of gold in the manner more typically found in gem-set artworks of the 17th century. Looking closely at this combination of inlay on the hilt, one can see that this is not how it was originally conceived. The particularly opulent arrangement of the present hilt must have been re-inlaid after the hilt was originally created and decorated.

Fine gem-set daggers such as the present example played a key role in the elaborate gifting culture of the Mughal court and other orbiting Indian courts. The biographies of the Mughal emperors go into great detail on the subject. In particular the *Tuzuk-i Jahangiri* comments in great detail

Jewelled jade *chilanum* dagger, Mughal dominions, probably late 17th century, The al-Sabah Collection, LNS 728 HS ab
© The al-Sabah Collection, Dar al-Athar al-Islamiyyah, Kuwait.

on the appearance and types of swords and daggers coming in and out of the imperial household. We do not know how this fine dagger entered the possession of Robert Clive. It may have been taken in the wake of the Battle of Plassey in 1757 when he had the treasury of Murshidabad opened to him by the new Nawab – and East India Company puppet – Mir Jafar. However, the fact that the hilt was re-inlaid in the manner we find it suggests that the dagger was presented to Clive as a diplomatic gift. This may have come when he was conferred with his jagir by the new Nawab in 1758 (Susan Stronge, *Bejewelled Treasures: The Al-Thani Collection*, London, 2015, p.90). Another possibility might be that he was gifted it in 1765 in his meeting with the Mughal Emperor Shah 'Alam whereby the Emperor issued a *firman* granting the *Diwani* rights of Bengal to the British East India Company and awarded Clive the lieutenancy of the Deccan, the highest rank in the Mughal administration.

The atypical proportions of the hilt and the uniquely large stones with which it has been re-laid support the idea that the dagger was a gift. An earlier gem-set hilt of unusually large proportions may have been re-inlaid and enriched to resemble what the imperial or princely donor, the Nawab or the Emperor, thought looked European and thus familiar to Robert Clive and his entourage. Alternatively, although less likely, the dagger might have been the product of a special commission in the mid-18th century. Perhaps in trying to accommodate European tastes into the design the donor intended to flatter or win favour with a man who had, in a matter of years, become the most dangerous and powerful figure in North India.





***70**

A GEM-SET AND ENAMELLED SILVER *HOOCAH* SET
PROBABLY LUCKNOW, MUGHAL NORTH INDIA, 1750-1765

Comprising a bell-shaped *hookah* base, a stemmed burner, a cylindrical collar, and a pierced domed cover with lotus bud knop, the group decorated in gold and enamel, inset with rubies, emeralds, and diamonds depicting floral sprays and rosettes, the underside of the *hookah* base with green and blue enamelled floral motifs
The base 7in. (17.8cm.) high; 6½in. (16.6cm.) diameter,
the burner 3¾in. (9.6cm.) high; 3.34in (9.5cm.) diameter,
the collar 2in. (5cm.) high; 3½in. (7.8cm.) diameter,
the cover 3½in. (7.6cm.) high; 3½in. (8cm.) diameter.

£100,000-150,000

US\$130,000-180,000
€120,000-170,000

PROVENANCE:

Robert, 1st Baron Clive of Plassey (1725-1774),
Edward Clive, 2nd Baron Clive of Plassey and 1st Earl of Powis (3rd creation 1804), (1754 – 1839),
Edward Herbert (formerly Clive), 2nd Earl of Powis (1785-1848);
Edward James Herbert, 3rd Earl of Powis (1818-91);
George Charles Herbert, 4th Earl of Powis (1862-1952);
Mervyn Horatio Herbert, Viscount Clive, 17th Lord Darcy de Knayth (1904–43);
Styche Estate and Trust;
Through London trade, 2015.

EXHIBITED:

Treasures of India - The Clive Collection, Powis Castle, Welshpool, 1987.
Jewels of the Mughal Emperors and Maharajas: Treasures from the Al Thani Collection, Miho Museum, Japan, 1
October 2016 - 11 December 2016, no.69.

LITERATURE:

John Henry Rivett-Carnac, 'Specimens of Indian Metalwork' in *Journal of Indian Art and Industry*, London, 1902, figs. 101, 103.
Mildred Archer, Christopher Rowell and Robert Skelton, *Treasures from India - the Clive Collection at Powis Castle*, London, 1987, pp. 63 and 76, no.90.
Amin Jaffer, *Jewels of the Mughal Emperors and Maharajas: Treasures from the Al Thani Collection*, Miho Museum, Japan, 2016, no. 69, pp. 100, 267.

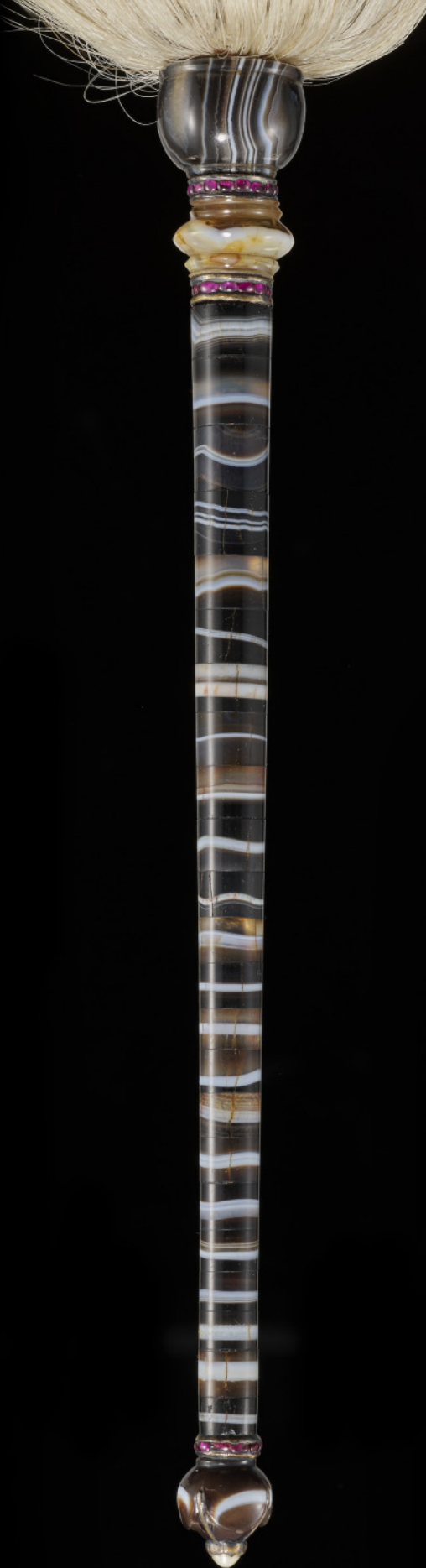




Having encountered tobacco smoking in their American colonies, it was the Portuguese who first brought the habit to India in the final years of the sixteenth century. Though many took to it with enthusiasm, particularly ascetics who may have found in its effects some spiritual benefits, the habit had always been received ambivalently by the Mughal emperors: Jahangir forbade tobacco smoking outright in 1617 (H.S. Cockrell, 'Water Pipes' in P.M. Carvalho, *Gems and Jewels of Mughal India*, Oxford, 2010, p. 149). Beyond the imperial court the ban seems to have been widely disregarded, and the growing number of tobacco smokers in Iran or India seems to have been encouraged by the development of the *hookah* pipe, which blended water vapour with the tobacco smoke to soften the taste. Paintings from seventeenth- and eighteenth-century India show that women were just as enthusiastic in their use of *hookah* pipes as men. As Mughal power faded, the *hookah* became a symbol of royal repose and grace: many early European visitors to Indian courts were incredulous to find their hosts receiving them with a 'hoake' close to hand.

The striking palette of this *hookah* set – which combines forest green and electric blue field pigments – signals that this is likely to be the product of a Lucknow workshop. Like Bengal, Awadh experienced a short-lived period of *de facto* independence in the early eighteenth century under the ruler of a series of ambitious *nawabs*. Safdar Jang (r. 1739-54) particularly encouraged the development of courtly arts, with his *atelier* drawing inspiration from the products of the Mughal workshop, of which the *nawab* became supervisor in 1752. Though the gem-studded design is unusual in its luxuriousness, the underside of the base closely resembles other early eighteenth-century Lucknow enamels, like the betel box in the Victoria and Albert Museum (IM.30-1912, published S. Markel, 'The Luxury Arts of Lucknow', in S. Markel and T.B. Gude, *India's Fabled City: The Arts of Courly Lucknow*, Los Angeles, 2010, p. 200, no. 87). The *nawabs* of Awadh managed to preserve their power for longer than those in Bengal, staving off direct British rule until 1856.

This *hookah* set finds its sister piece in another *hookah* set from Powis castle. In 1766 the inventory recorded '4 hookahs, one set with Topazes and Rubies'; in 1774 this group was described in more detail to include 'a D° [*hookah*] consisting of 4 Pieces, the bottom flat set w^h Diamonds & Rubies 2 of the Pieces set w^h Rubies and the top pieces Enamel'd red and Blue'. Another Hookah pipe from the collection was sold in these rooms, 27 April 2004, lot 160 and is now on loan to the Victoria and Albert Museum from the Museum of Islamic Art, Doha. The large number of gems on the exterior and thick gilding on the interior are unusually luxurious, leading Susan Stronge to remark that 'few collections, public or private, can boast *hookahs* of comparable magnificence' ('Gold and Silver', in Archer, Rowell and Skelton, *Treasures from India: The Clive Collection at Powis Castle*, London, 1987, p.76, cat nos. 90 and 91).



*71

A BANDED AGATE AND GEM-SET FLY-WHISK
THE HANDLE NORTH INDIA, 1750-60; THE TAIL MODERN

The handle of banded agate, carnelian and *sard*, set with two bands of rubies near the top and one at the bottom, a pearl set into the bud-shaped finial, with later yak hair tail
The handle 8¾in. (22.2cm.) long; 26in. (66cm.) with tail

£100,000-150,000
US\$130,000-180,000
€120,000-170,000

PROVENANCE:
Robert, 1st Baron Clive of Plassey (1725-1774),
Edward Clive, 2nd Baron Clive of Plassey and 1st Earl of Powis (3rd creation 1804), (1754 – 1839),
Edward Herbert (formerly Clive), 2nd Earl of Powis (1785-1848);
Edward James Herbert, 3rd Earl of Powis (1818-91);
George Charles Herbert, 4th Earl of Powis (1862-1952);
Mervyn Horatio Herbert, Viscount Clive, 17th Lord Darcy de Knayth (1904–43);
Styche Estate and Trust;
Through London trade, 2015.

EXHIBITED:
Bejewelled Treasures: The Al Thani Collection, Victoria and Albert Museum, London, 18 November 2015 - 16 March 2016.
Jewels of the Mughal Emperors and Maharajas: Treasures from the Al Thani Collection, Miho Museum, Japan, 01 October 2016 - 11 December 2016.
Des Grands Moghols aux Maharajahs Joyaux de la Collection Al Thani, Grand Palais, Paris, 29 March 2017 - 05 May 2017.
Treasures of the Mughals and the Maharajas, Palazzo Ducale, Venice, 09 September 2017 - 03 January 2018.
Masterpieces from the Al Thani Collection: Gems and Jewels of India, Palace Museum, Beijing, 17 April 2018 - 18 August 2018.
East Meets West: Jewels of the Maharajas from The Al Thani Collection, Legion of Honor Museum, Fine Arts Museums of San Francisco, 03 November 2018 - 24 February 2019.

LITERATURE:
Mildred Archer, Christopher Rowell and Robert Skelton, *Treasures from India – the Clive Collection at Powis Castle*, London, 1987, no. 178, pp. 122-3.
Susan Stronge, *Bejewelled Treasures: The Al Thani Collection*, London, 2015, no. 37, pp. 82-83.
Amin Jaffer, *Jewels of the Mughal Emperors and Maharajas: Treasures from the Al Thani Collection*, Miho Museum, 2016, no. 70, p. 101.
Amin Jaffer and Amina Okada, *From the Great Mughals to the Maharajas: Jewels from the Al Thani Collection*, Réunion des Musées Nationaux, Paris, 2017, no. 103, pp. 134-35.
Amin Jaffer, *Treasures of the Mughals and the Maharajas*, Milan, 2017, no. 106, p. 161.
Amin Jaffer, B. Haikun, W. Yuegong, *Treasures from the Al Thani Collection: Gems and Jewels of India*, Beijing, 2018, no. 110, p. 187; illus. pp. 186-187.
Martin Chapman and Amin Jaffer, *East Meets West: Jewels of the Maharajas from the Al Thani Collection*, San Francisco, 2018, no. 50, p. 174.

Like jade, agate was used by the Mughals on dagger hilts, small pieces of jewellery, and archers’ rings (for an example of the latter, see the Victoria & Albert Collection, London, IS.59-1995). The technique of layering small sections of banded agate which is used here is more unusual, but it can also be seen on a mace in the al-Sabah collection and was intended to accentuate the stone’s banded appearance. Agate carving has a long history on the subcontinent, with archaeological evidence suggesting that chalcedonies like carnelian and agate were being worked in the Indus Valley as early as the third millennium BC (P.M. Carvalho, *Gems and Jewels of Mughal India*, Oxford, 2010, p. 48). It is perhaps for this reason that the mace in the al-Sabah collection was erroneously catalogued by the British official who collected it as a ‘sceptre of the ancient Sovereigns of Hindostan before the Musalman conquest’, even though it is likely to have been made in a Mughal workshop.

The possibility that the design was deliberately archaic would make sense considering the nature of the object. The association between fly whisks with power is an old one on the Indian subcontinent: immortal beings in classical Indian statuary are often depicted holding them. Both Hindu and Muslim courts drew on this ancient tradition and used fly whisks to mark royal authority. Many scenes in the *Padshahnama* show Mughal emperors being waited on by attendants carrying fly whisks. The 1774 inventory of the Clive Collection records ‘three pillars of sardonyx ornamented with rubies, emeralds, &c.’ (Susan Stronge, *Bejewelled Treasures: The Al-Thani Collection*, London, 2015, p. 83, cat no. 37). One of them was sold in these Rooms, 27 April 2004, lot 157, while the third remains in Powis Castle.



*72

A GEM-SET NEPHRITE JADE BACKSCRATCHER

MUGHAL INDIA, CIRCA 1750-65

With a hand carved at one end with an emerald and ruby in gold settings to show rings, another ruby set into the top and bottom of the wrist, the shaft consisting two smooth pieces of jade terminating in a carved bud and leaf

18¾in. (47.6cm.) long

£20,000-30,000

US\$25,000-36,000

€23,000-34,000

PROVENANCE:

Robert, 1st Baron Clive of Plassey (1725-1774),
Edward Clive, 2nd Baron Clive of Plassey and 1st Earl of Powis (3rd creation 1804), (1754 – 1839),
Edward Herbert (formerly Clive), 2nd Earl of Powis (1785-1848);
Edward James Herbert, 3rd Earl of Powis (1818-91);
George Charles Herbert, 4th Earl of Powis (1862-1952);
Mervyn Horatio Herbert, Viscount Clive, 17th Lord Darcy de Knayth (1904–43);
Styche Estate and Trust;
Through London trade, 2015.

EXHIBITED:

Bejewelled Treasures: The Al Thani Collection, Victoria & Albert Museum, London, 18 November 2015 – 16 March 2016.

Jewels of the Mughal Emperors and Maharajas: Treasures from the Al Thani Collection, Miho Museum, Japan, 1 October 2016 – 11 December 2016.

Des Grands Moghols aux Maharajahs Joyaux de la Collection Al Thani, Grand Palais, Paris, 29 March 2017 - 5 June 2017.

Treasures of the Mughals and the Maharajas: The Al Thani Collection, Palazzo Ducale, Venice, 9 September 2017 – 3 January 2018.

Treasures from the Al Thani Collection: Gems and Jewels of India and Masterpieces from a Royal Collection, Palace Museum, Beijing, 17 April – 18 June 2018.

East Meets West: Jewels of the Maharajas from the Al Thani Collection, Legion of Honor, San Francisco, 3 November – 24 February 2019.

LITERATURE:

Susan Stronge, *Bejewelled Treasures: The Al Thani Collection*, London, 2015, no. 38, pp. 82-83.

Amin Jaffer, *Jewels of the Mughal Emperors and Maharajas: Treasures from the Al Thani Collection*, Japan, 2016, no. 73, p. 104.

Amin Jaffer and Amina Okada, *From the Great Mughals to the Maharajas: Jewels from the Al Thani Collection (Des Grands Moghols aux Maharajahs: Joyaux de la Collection Al Thani)*, Paris, 2017, no. 104, pp. 136-37.

Amin Jaffer, *Treasures of the Mughals and Maharajas: The Al Thani Collection*, Milan, 2017, no. 105, p. 160.

Martin Chapman and Amin Jaffer, *East Meets West: Jewels of the Maharajas from the Al Thani Collection*, San Francisco, 2018, no. 51, p. 174.

Amin Jaffer, B. Haikun, W. Yuegong, *Treasures from the Al Thani Collection: Gems and Jewels of India*, Beijing, 2018, no. 109, pp. 184-85.

Terminating with a delicately-carved hand, this staff and others like it appear in paintings of the Mughal period or later. A portrait of a standing woman in the Philadelphia Museum of art, for example, depicts her holding just such an implement (1996-120-18a,b). A similar object is also shown in a nineteenth century Kota painting in the British Museum, where a young woman undergoing an initiation ceremony is handed one by an elderly yogi (1999,1202,0.3.3). Though they are often catalogued as backscratchers, in no contemporary images do we see them being used as such. Moreover, the size and weight of surviving examples suggests that they may have had a different function. Whilst the appearance in the British Museum painting may suggest some ritual significance, in her catalogue note on an example in the al-Sabah collection Kaoukji suggests that they may have been staffs of office (S. Kaoukji, *Precious Indian Weapons and other Princely Accoutrements*, London, 2018, p. 471, cat no. 175).

The finely-sculpted hand finial is complete with carefully observed palm lines and rings studded with precious stones. A similar nephrite hand finial can be seen on an example with an ivory shaft sold by Sotheby's, 5 October 2011, lot 285. For another example with an all-jade shaft, one must look in the collection of the Victoria and Albert Museum in London (acc. no. 025881S). This example is distinguished by the delicate custard-apple finial at the base, which echoes those found on seventeenth-century jade dagger hilts and vessels. It appears in the 1775 Powis Castle inventory as 'a Stick and Hand of Agate (the hand broke off).' The Clive inventories often mistake jade for agate, and the repaired joint on our example indicates that this is, indeed, the same one (Susan Stronge, *Bejewelled Treasures: The Al-Thani Collection*, London, 2015, p. 83, cat no. 38).



***73**

A SILVER AND PARTIAL GILT DURBAR SET
MUGHAL INDIA, MID 18TH CENTURY

Comprising two lidded *pandan* boxes with stands, three rosewater sprinklers with stands, three perfume stands, a basin and stand, a salver, a *hookah* bowl, cover, and lid, and three perfume stands, all in silver with tear-drop gilt motifs

Octagonal *pandan* 3¼ x 5½ x 4in. (8.2 x 14.3 x 10cm.)

Octagonal tray: 11¼ x 9½in. (30 x 24cm.)

Cusped *pandan*: 3¼ x 5¼ x 4in. (8.2 x 14.5 x 10cm.)

Cusped tray: 11½ x 8¼in. (28.2 x 22.2cm.)

Rosewater sprinklers: between 10in. (25.5cm.) and 11¼in. (28.5cm.) high

Rosewater sprinkler stand: 5½in. (150cm.) across

Perfume stands: between 4¾in. (12cm.) and 5¼in. (14.5cm.) high

Basin: 3¼ (9.5cm.) across

Basin tray: 7½ (19cm.) across

Salver: 14½in. (36cm.) across

Rosewater sprinklers: between 10in. (25.5cm.) and 11¼in. (28.5cm.) high

Rosewater sprinkler tray: 5½in. (150cm.) across

Pair of small octagonal trays: 5½in. x 4½in. (15 x 11.7cm.)

Hookah bowl: 3½in. x 3¾in. (8 x 8.5cm.)

Hookah cover: 2¼ x 8.2 (5.7 x 3¼in.)

Hookah lid: 1½ x 1½in. (2.8 x 4.8cm.)

£250,000-350,000

US\$310,000-420,000

€290,000-400,000

PROVENANCE:

Robert, 1st Baron Clive of Plassey (1725-1774);

Edward Clive, 2nd Baron Clive of Plassey and 1st Earl of Powis (3rd creation 1804), (1754 – 1839);

Edward James Herbert, 3rd Earl of Powis (1818-91);

George Charles Herbert, 4th Earl of Powis (1862-1952);

Mervyn Horatio Herbert, Viscount Clive, 17th Lord Darcy de Knayth (1904–43);

Styche Estate and Trust;

Through London trade, 2017

EXHIBITED:

The Indian Heritage: Court Life and Arts under Mughal Rule, The Victoria & Albert Museum, London, 1982.

Treasures from India - The Clive Collection, Powis Castle, Welshpool, 1987.

Treasures of the Mughals and the Maharajas: The Al Thani Collection, The Palazzo Ducale, Venice, 9

September 2017 – 3 January 2018.

Treasures from the Al Thani Collection: Gems and Jewels of India and Masterpieces from a Royal Collection,

The Palace Museum, Beijing, 17 April – 18 June 2018.

East Meets West: Jewels of the Maharajas from the Al Thani Collection, The Legion of Honor, San Francisco, 3 November – 24 February 2019.

LITERATURE:

John Henry Rivett-Carnac, ‘Specimens of Indian Metalwork’ in *Journal of Indian Art and Industry*, London, 1902, figs. 100, 102, 103-7.

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Mildred Archer, Christopher Rowell and Robert Skelton, *Treasures from India – the Clive Collection at Powis Castle*, London, 1987, no. 86, p. 58, 74.

Amin Jaffer, *Treasures of the Mughals and Maharajas: The Al Thani Collection*, Milan, 2017, no. 137, pp. 204-05.

Amin Jaffer, B. Haikun, W. Yuegong, *Treasures from the Al Thani Collection: Gems and Jewels of India*, Beijing, 2018, no. 141, pp. 226-27.

Martin Chapman and Amin Jaffer, *East Meets West: Jewels of the Maharajas from the Al Thani Collection*, San Francisco, 2018, no. 42, p. 102; no. 84, p. 178.







Rosewater sprinkler, made Hyderabad or Mysore, before 1799, Victoria & Albert Museum, inv. 328-1878. ©Victoria and Albert Museum, London



Portrait of an East India Company official, probably William Fullerton of Rosemount, by Dip Chand, Murshidabad or Patna, circa 1760-64, Victoria & Albert Museum, inv. IM.33-1912 ©Victoria and Albert Museum, London

This impressive silver durbar set is significant not just for its magnificent quality and condition but also for its completeness. The silver set, cast and chased before being partly gilded comprises two lidded *pandans* with stands, three rosewater sprinklers (*gulab pash*) with stands, three perfume stands, a large basin set onto a circular tray, and three components from a *hookah*.

Whilst undoubtedly a symbol of material wealth, a set such as this held an important practical purpose in the highly choreographed world of Indian court politics. Central to politics and diplomacy, the *darbar* is the formal meeting of the ruler's court with visitors to the court received, honours conferred, and business conducted. By the 18th century the *darbar* was a highly formal affair with specific ceremonies that had to be observed. It was important that foreign visitors to the Mughal or other Indian courts respected and observed the courtly customs and reciprocated them whilst receiving visitors themselves in the hope of achieving commercial and political goals.

Depictions of Indian rulers holding *darbar* are widely known and in many the components of a *darbar* set – rosewater sprinklers, *pandans*, perfume stands and *hookah* pipes – can be found. The *hookah* would have been used throughout the meeting alongside the perfume stands with their green-painted stems and concealed perfume bottles (*'itr dam*) within. Meanwhile the passing around of the *pandan* and use of the rosewater sprinklers was taken to indicate the end of the *darbar*.

The *pandan* was intended for holding the components necessary for preparing *pan*, small pouches of edible leaves assembled from chopped betel nut, lime and spices which is taken as a digestif. Edward Moor, writing in 1794, gives a full account of the highly formal and intricate gifting procedures and other rituals that occurred during *darbar*. He noted that the passing around of *pan* from ornate *pandans* was taken to be 'what, in

England, we should call a hint for taking leave' (Moor, *A Narrative of the Operations of Captain Little's Detachment and of the Mahratta Army, commanded by Purseram Bhow; during the Late Confederacy in India, against the Nawab Tippoo Sultan Bahadur*, London, 1794, p.373). He later warns that to not observe every formality, strictly according to the rank of the parties, would be considered highly indecorous by the host (Moor, *op cit.*, p.377), potentially resulting in a disastrous outcome for the day's business.

All the components of the present *darbar* set are decorated with a striking 'tear drop'. These are formed of recesses which are punched into the surface of the silver, leaving the surrounding ground gilded. The result is something of a trompe l'oeil with the polished concave silver tear drops giving the suggestion of the surface being lavishly set with diamonds. This decorative technique is an uncommon one although a rosewater sprinkler of similar decoration is in the Victoria & Albert Museum, London (Inv.328-1878, illustrated here) and a silver footed bowl and stand decorated in the same manner was part of the Stuart Cary Welch Collection, sold at Sotheby's London, 06 April 2006, lot 120. Whilst such individual components are thus known, no similar set of any comparable size is known.

With so few comparable examples there is some speculation as to the exact place of manufacture of this set. The footed bowl formerly belonging to Stuart Cary Welch has been attributed to Hyderabad in the second half of the 18th century. Yet the rosewater sprinkler in the Victoria & Albert Museum was taken from the treasury at Seringapatam following the defeat of Tipu Sultan. This raises the question of whether it was created in Mysore or was simply acquired elsewhere and added to the royal collection.

Despite the apparently unity of the present set, records show that it was not acquired in its entirety but assembled over time. The core of the group, the two *pandans* and the rosewater sprinklers all with their trays, were in the Clive Collection by 1766 and they are recorded in a list of goods sent to Lady Clive from India (papers in the India Office Library, box XVIII, no.8). These components also all share an identical lenticular pattern and design indicating they were obtained first. The perfume stands are then listed as part of an inventory of Powis Castle in 1774 before the rest seems to appear by a 1775 inventory (Susan Stronge, 'Gold and Silver' in Archer, Rowell and Skelton, *Treasures from India: The Clive Collection at Powis Castle*, London, 1987, p.74). What this does suggest is that these pieces date from the third quarter of the 18th century as it appears that having been pleased with acquiring the first part of the set, Robert Clive was able to add pieces of the same style later – perhaps even commissioning them himself.

This wonderfully ornate and complete set is clearly of the highest quality and befitting an imperial treasury. Not only does it help to understand the complex ceremonial *darbar* customs in 18th century India but reflects the lives of the enormously wealthy English 'nabobs' like Robert Clive. We know from his memoirs that Clive despised India and could not wait to return to England, but many British East India Company officials felt very much at home and tried to fully embrace local customs. A painting in the Victoria & Albert Museum shows one such official, William Fullerton of Rosemount, lounging against a baluster cushion smoking a *hookah* with rosewater sprinklers and a *pandan* around him (IM.33-1912, illustrated here). Typically, these accoutrements signify royalty due to their courtly association and function. The collecting and use of these sets by Clive and other British figures in India attests to the high position in which these Company officials found themselves within the Indian political system. It is also indicative of the mentality of these newcomers, equating their position with that of an Indian prince.





74

74
AN ENAMELLED GOLD-MOUNTED SULEIMANI AGATE
ARM BAND (BAZUBAND)

THE SETTING LUCKNOW OR JAIPUR, EARLY 19TH CENTURY; THE
AGATE EARLIER

The circular cabochon *Soleimani* agate set in a gold enamelled mount with two
enamelled and inlaid fittings to each side, the reverse enamelled with a falcon
attacking a bird on a blue ground within white-ground floral border
1½in. (3.9cm.) high; 2½in. (6.9cm.) across

£15,000-25,000 US\$19,000-30,000
€18,000-28,000

EXHIBITED:
Treasures from India: Jewels from the al-Thani Collection, Metropolitan
Museum of Art, New York, 28 October 2014 - 25 January 2015

LITERATURE:
Amin Jaffer, *Beyond Extravagance: A Royal Collection of Gems and Jewels*,
London, 2013, p.196, no.78

Amin Jaffer compares the setting of this amulet to that of the original
Koh-i-Noor diamond, made in Lahore in around 1818 (Amin Jaffer, *Beyond
Extravagance: A Royal Collection of Gems and Jewels*, London, 2013, p.196,
no78). Another similarly mounted agate is in the Al-Sabah Collection (inv.
no.LNS753J). However, there is compelling evidence which suggests that



our agate amulet itself is considerably earlier. A very similar stone, that had
been drilled for suspension, was said to be from the Indus valley civilisations
(Oliver Hoare, *Every Object Tells a Story*, London, 2017, no.244). Similar
stones have been associated with the Bactrian, Urartian and Sumerian
kingdoms; unfortunately few have documented archaeological contexts. The
use of these stones through the eastern classical world is without doubt, and
it seems very probable that our amulet represents the re-mounting of a far
older agate with talismanic properties.

The reverse of the mount, as well as the style of the fittings at each end, may
be compared to a *bazuband* in the National Museum, New Delhi (published in
Rita Devi Sharma and Muthusamy Varadarajan, *Handcrafted Indian Enamel
Jewellery*, New Delhi, 2008, p.44). A further example published in the same
book (*op cit.*, p. 86) also features an enameled ornithological scene on the
reverse. Since both of these are attributed to Jaipur, it suggests that this
piece might be as well. However, the possibility of Lucknow is also suggested
by a scabbard in the Metropolitan Museum of Art adorned with similar blue-
enamelled roundels containing paired birds (36.25.1302a, b).

75
A LIDDED ROCK CRYSTAL BOX
MUGHAL INDIA OR DECCAN, 18TH/19TH CENTURY

The body modelled as a four-petalled rosette with slightly tapering walls, the
rounded lid carved with four lobes and a bulbous finial opening to reveal four
compartments, the finial repaired
2½in. (6.6cm.) across at base

£2,000-3,000 US\$2,500-3,600
€2,300-3,400

Lobed boxes with three, four, or as many as eight sections are known to have
been made in the Mughal period, though their purpose is unclear. Though
larger boxes of this type are often described as *pandans*, they may have
served as containers for spices, cosmetics, or other precious materials. Most
known examples are executed in jade, like the example in the Metropolitan
Museum of Art with a matching tray (02.18.777a-c), making this rock-crystal
example quite unusual. The elegant curving design of the present lot can be
compared to a rock crystal cup in the Victoria and Albert Museum, London
(02612(1S)) and the unusual fish-shaped box which was sold as part of The
Ann & Gordon Getty Collection, Christie’s New York, 24 October 2022, lot
1158.



75



76

76
THREE GEM-SET JADE STEM CUPS
MUGHAL INDIA, LATE 17TH/EARLY 18TH CENTURY

Each cup set with table-cut diamonds, cabochon rubies and emeralds,
mounted in gold
Each 2½in. (5.4cm.) high (3)

£15,000-25,000 US\$19,000-30,000
€18,000-28,000

The gold wire on these cups is inlaid using the *kundan* technique. After
setting precious stones into a mount, layers of pure gold beaten until they are
only one or two molecules thick are layered around them, taking advantage of
the fact that gold leaf will attach itself to other gold upon which it is layered.
Since it obviates the need for soldering, this technique allows delicate effects
to be produced even on small vessels like this. This technique was used on
all manner of small jade objects. Decoration similar to the present lot can
be found on a scabbard chape in the al-Sabah Collection, Kuwait (LNS 210
HS, published in Manuel Keene and Salam Kaoukji, *Treasury of the World:
Jewelled Arts in India in the Age of the Mughals*, no.2.21, p. 39), as well as a
hookah mouthpiece in the LA County Museum of Art, upon which are red
flowers which greatly resemble those on two of the three cups (M.76.2.10).
As for the shape of the cups, a relatively unadorned example is in the
collection of the Victoria and Albert Museum, London (02546(1S)), while
another was sold as part of *Maharajas and Mughal Magnificence*, Christie’s
New York, 19 June 2019, lot 122.

77
A PALE JADE SASH CORD ORNAMENT
MUGHAL INDIA, CIRCA 1700

The pale green jade carved as a flower, the back carved with petals with two
suspension loops
1½in. (3.7cm.) wide

£2,500-3,500 US\$3,100-4,300
€2,900-4,000

Mughal daggers were secured to the belt by means of a sash cord, which
was wrapped repeatedly around the dagger and the belt. A small ornament
was sometimes threaded onto the sash for additional decoration, as is
illustrated in a miniature in the Minto Albul (published by Salam Kaoukji,
Precious Indian Weapons and other Princely Accoutrements, London, 2017,
p.453). Another example of a pale jade sash-cords are preserved in the
al-Sabah Collection, Kuwait (Salam Kaoukji, *op cit.*, no.170, p.457). Unlike
that example however, rather than drawing inspiration from small gem-
set vessels, the present lot uses larger jade vessels. A similar poppy-like
flower appears, for example, on the base of a jade bowl in the Los Angeles
County Museum of Art (M.76.2.2). It is no coincidence that similar flowers
can be seen on the hilts of daggers of the type which this was intended to
adorn, such as an example sold by Sotheby’s London, 31 March 2021, lot 91.
Another floral sash-cord ornament in jade was sold as part of *Maharajas and
Mughal Magnificence*, Christie’s New York, 19 June 2019, lot 112.



77



78

VARIOUS PROPERTIES

78

A PRINCE ENTERTAINED BY MUSICIANS AT NIGHT
PROBABLY FAIZABAD OR AWADH, INDIA, CIRCA 1780

Opaque pigments heightened with gold on paper, pasted onto later margins decorated by gold floral trellis, the reverse plain
Painting 8% x 10½in. (20.5 x 26.5cm.); folio 10¼ x 12¾in. (26 x 32.4cm.)

£5,000-7,000

US\$6,100-8,500

€5,700-8,000

The composition of this scene relates to a painting of Colonel Polier watching a Nautch attributed to Mihr Chand, Faizabad, circa 1773-74, (*India's Fabled City, The Art of Courtly Lucknow*, exhibition catalogue, Los Angeles, 2010, fig.26, p.180). The rounded outlines of the facial features with their soft outlines and restrained colour palette is also similar to a portrait of Gurgin Khan smoking a waterpipe attributed to Dip Chand at Murshidabad in the collection of the Victoria and Albert Museum (inv. D.1180-1903, *Arts of Bengal*, Exhibition Catalogue, Whitechapel Art Gallery, 1979, no. 87, p.48). A scene of very similar composition with a prince on the left watching musicians on the right and water in the middle ground was sold in these Rooms, 10 June 2015, lot 42.

79

LADIES AT A SHRINE BEFORE A GROUP OF FAKIRS
PROVINCIAL MUGHAL, NORTH INDIA, CIRCA 1780

Opaque pigments heightened with gold on paper, set within green inner and cream outer border both with scrolling foliate decoration, reverse plain
Painting 10% x 6½in. (27 x 16.5cm.); folio 12½ x 8½in. (31.8 x 21.5cm.)

£6,000-8,000

US\$7,300-9,700

€6,900-9,100

PROVENANCE:

Collection of William and Mildred Archer



80

A CEREMONIAL SHIELD (DHAL)

PROBABLY MEWAR, NORTH INDIA, 19TH CENTURY

Of circular convex form, the hide applied with four gold lion bosses at the centre, the central roundel with a faced sun encircled by four animal combat scenes, the border richly decorated with scenes from a royal hunt, the outer border with further animal combat scenes, the reverse with green padding 21½in. (55.6cm.) diam.

£8,000-12,000

US\$9,800-15,000

€9,200-14,000

Whilst painted shields (*dhal*) in the style of the present lot are known, it is rare to find one of this large size so extensively decorated. Rarer still is the subject of the scene depicted: courtly women travelling to a *fakir*. A procession of ladies snakes through the landscape and a royal looking figure on horseback at the back of the procession, possibly the Maharani, has emerged from the steps of the palace above. This all-female ensemble is followed by a large procession of men, with numerous elephants and horses.

One shield with a similar scene was published in Runjeet Singh, *Discoveries*, London, 2022, no. 41, pp. 108-110 and another which formerly belonged to Maharana Sangram Singh II (r. 1710-34) is in the National Museum, New Delhi (inv. 62.2879).

The centre of our shield depicts *Surya* the sun god. This distinctive motif is the insignia of the Mewar royal court and can be found throughout Mewari art and also the architecture of the palaces in Udaipur. The present shield has four fine gold shield bosses each in the form of a lion. A Mewari painted *dhal* with similar bosses to ours, although differently decorated, was sold at Sotheby's New York, 19 March 2008, lot 328.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



81

82

A WATERED-STEEL CUIRASS

HYDERABAD, DECCAN, INDIA, DATED AH 1192/1778-79 AD

Composed of a breastplate and backplate with hinged joints on the sides and at the shoulder, the torso with slightly raised mid-seam and moulded pectorals, the opening and borders of the hinges with a silvered raised cusped band with hanging palmettes at the base of the neck and on either shoulder, band of cusping around the waist, the rear fluted neck guard with a cusped rim, engraved on the left shoulder in *naskh* 17½in. (44cm.) high; 15in. (38cm.) maximum width

£5,000-7,000 US\$6,100-8,500
€5,700-8,000

ENGRAVED:

On the left shoulder: *Sarkar Mir Nizam 'Alikhan Bahadur, 1192*

On the back of the left shoulder: *64*

On the backplate: *rabor(?)*

This *cuirass*, or body armour, is nearly identical to another in the Metropolitan Museum of Art, New York (inv. 29.158.165a, b.) and another in the Khalili Collection (inv. MTW 1157; illustrated David Alexander, *The Arts of War*, The Nasser D. Khalili Collection of Islamic Art, Oxford 1992, no. 108, p. 175.). Both of those examples also share the same inscription as ours which gives the name of Nizam 'Ali Khan. This indicates that the three all belonged to the armoury of the second Nizam of Hyderabad Nizam 'Ali Khan (r. 1762-1803), who led the state through an important period of economic growth turning it into one of the most important Muslim cultural centres in India. A *cuirass* from the same group also dated 1192 was sold in these Rooms, 25 April 2015, lot 162.

*81

AN IMAGINARY POPPY

SIGNED MUHAMMAD IBRAHIM MASHHADI, DECCAN, INDIA, CIRCA 1700

Opaque pigments heightened with gold on paper, set within blue and gold margins with black rules, the reverse with Persian poetry arranged in 9ll. black *nasta'liq* in clouds against gold and polychrome illuminated ground, set within blue and gold borders, illuminated foliate margins with double black outer rules
Painting 6½ x 2¾in. (15.5 x 6.5cm.); folio 4¾ x 8½in. (20.6 x 12.4cm.)

£6,000-8,000 US\$7,300-9,700
€6,900-9,100

ENGRAVED:

In the painting: *raqam-i banda-yi haqir muhammad ibrahim muzahhib-i mashhadi* 'Drawing of the wretched servant Muhammad Ibrahim, the Mashhadi illuminator'

On the reverse ghazals from the *Divan* of Amir Shahi Sabzavari (d. 1452).

Flower paintings in Mughal art only became popular in the 17th century, particularly under Emperors Babur and Jahangir, who commissioned over 100 flower paintings by artist Mansur. The famous Dara Shikoh (1615-59) album contains many floral studies from this period. Some flower motifs were imaginary and inspired by European prints, but others, such as the poppy, marigold, and narcissus, were botanically accurate and favourites among the Mughals. The opium poppy, in particular, was commonly used in Mughal decorative art, likely due to the rulers' regular use of opium at court. As an eye catching and beautiful flower, it appears on water pipes, shawls, carpets, apparel, and even the walls of the Taj Mahal and Itimad ud Daulah. For a similar study of a poppy attributed to Rajasthan, Kishangarh, circa 1740, see S.C. Welch, *India: Art and Culture 1300-1900*, New York, 1985, p.370, pl. 248. Two imaginary studies of flowers created in the Deccan in 17th century on similar gold ground were sold at Christie's, New York, 19 June 2019, lots 52 and 53.



82

*83

A SILK AND METAL-THREAD EMBROIDERED PANEL

DECCAN, INDIA, 18TH CENTURY

The cotton ground embroidered with coloured silks and metal-thread, the main ground filled with flowers and birds around a central cusped floral medallion, a floral border with a meandering vine, further thin outer border with alternating red and blue rosettes
9ft.6in. x 6ft.10in. (289.5 x 208.3cm.)

£25,000-30,000 US\$31,000-36,000
€29,000-34,000

Between the sixteenth to eighteenth centuries embroidered textiles featuring central medallions encompassed by flowers and vines were highly popular in India. These textiles were likely utilized in courtly and wealthy environments due to the use of silver-wrapped thread, potentially as a summer carpet or to cover the dais of a local ruler. Embroideries of this type, with elaborate floral designs worked in floss silk in satin stitch, and often with areas of couched metal-wrapped thread, have been attributed to various centres, including Goa. However, the presence of similar stylistic and technical traits found in other floor coverings and wall hangings indicates that this example may have been crafted in the Deccan region during the eighteenth century. Our example bears a delicately woven crown motif and the initials J.A.F which relate to the European, possibly Portuguese, patron of this beautiful panel who has not been identified.

An embroidered coverlet very similar to ours and dated to the mid-18th century is in the Victoria and Albert Museum (acc.no.783-1864). It was purchased by the Museum as formerly the property of Tipu Sultan taken at Seringapatam. Another example which relates closely to our panel is at the Metropolitan Museum (inv. no. 05.25.2). A Deccani embroidery with much denser scrolling floral decoration was sold in these Rooms, 25 October 2019, lot 154. A further example with a very similar design to ours sold at Bonhams, London, 24 April 2012, lot 212.





Tipu Sahib Sultan (1749-1799) Enthroned, by Anna Tonelli, 1800, Powis Castle and Garden (National Trust), inv. NT1180776. Powis Castle ©National Trust Images/John Hammond

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

***84**
A GOLD FINIAL FROM THE THRONE OF TIPU SULTAN (R. 1782-99)
THE FINIAL MYSORE, DECCAN, CIRCA 1787-1797; THE PLINTH CIRCA 1800

In the form of a tiger's head, covered with engraved gold and set with rubies, emeralds, and diamonds, with original metal spike to base, the marble stand with gilt metal fittings
6¾ ins. (17.1 cm.) high with stand
£300,000-500,000 US\$370,000-600,000
€350,000-570,000

PROVENANCE:
Tipu Sultan of Mysore
Thomas Wallace, Baron Wallace of Knarsdale (1763-1843)
Bonhams, London, 2 April 2009, lot 212
Through London trade 2013.

EXHIBITED:
Treasures from India: Jewels from the Al Thani Collection, The Metropolitan Museum of Art, New York, 28 October 2014 – 25 January 2015.
Bejewelled Treasures: The Al Thani Collection, Victoria & Albert Museum, London, 18 November 2015 - 16 March 2016.
Jewels of the Mughal Emperors and Maharajas: Treasures from the Al Thani Collection, The Miho Museum, Japan, 1 October 2016 – 11 December 2016.
From the Great Mughals to the Maharajas: Jewels from the Al Thani Collection, The Grand Palais, Paris, 29 March - 16 March 2016.
Treasures of the Mughals and the Maharajas: The Al Thani Collection, The Palazzo Ducale, Venice, 9 September 2017 – 3 January 2018.

Treasures from the Al Thani Collection: Gems and Jewels of India and Masterpieces from a Royal Collection, The Palace Museum, Beijing, 17 April – 18 June 2018.
East Meets West: Jewels of the Maharajas from the Al Thani Collection, The Legion of Honor, San Francisco, 3 November – 24 February 2019.

LITERATURE:
Amin Jaffer, *Beyond Extravagance: A Royal Collection of Gems and Jewels*, London, 2013, pp.189-90, no. 61
Navina Najat Haidar and Courtney Anne Stewart, *Treasures from India: Jewels from the Al Thani Collection*, New York, 2014, p. 46-47
Susan Stronge, *Bejewelled Treasures: The Al Thani Collection*, London, 2015, pp. 66-67, no. 26
Amin Jaffer, *Jewels of the Mughal Emperors and Maharajas: Treasures from the Al Thani Collection*, Japan, 2016, p. 144, no. 108
Amin Jaffer and Amina Okada, *From the Great Mughals to the Maharajas: Jewels from the Al Thani Collection (Des Grands Moghols aux Maharajahs: Joyaux de la Collection Al Thani)*, Paris, 2017, pp. 176-77, no. 133
Amin Jaffer, *Treasures of the Mughals and Maharajas: The Al Thani Collection*, Milan, 2017, p. 206, no. 138
Amin Jaffer, B. Haikun, W. Yuegong, *Treasures from the Al Thani Collection: Gems and Jewels of India*, Beijing, 2018, p. 228, illus. p. 229, no. 142
Martin Chapman and Amin Jaffer, *East Meets West: Jewels of the Maharajas from the Al Thani Collection*, San Francisco, 2018, p. 110, no. 47; p. 178, no. 85.





Although the image of the royal tiger was used previously by important Indian dynasties such as the Cholas and Hoysalas, it is the extent and variety of usage of tiger motifs and *bubri* (tiger-stripe) patterns that make the tiger so emblematic of Tipu Sultan (r.1782-1799). The ruler of Mysore, in South India, adopted the symbol of the tiger as a core part of his royal visual identity. The tiger and *bubri* pattern is associated with all his courtly objects and weapons. Images of tigers and the *bubri* patterns were employed in architecture of palaces and mosques; on hilts, helmets, armour and cannon; and the uniforms of his personal guard and palace staff (Anne Buddle, *The Tiger and the Thistle: Tipu Sultan and the Scots in India 1760-1800*, Edinburgh, 1999, pp. 22-25). The ruler is famously quoted as saying it is better “to live two days as a tiger than a thousand years as a sheep” (Alexander Beatson, *A View of the Origin & Conduct of the War with the Late Tippoo Suldaun*, London, 1800, p.153).

In accordance with this symbolic imagery, our tiger is one of eight finials that ornamented the octagonal gold throne commissioned by Tipu Sultan the ‘Tiger of Mysore’. The magnificent throne was dismantled by the British army shortly after the death of Tipu Sultan at Seringapatam with the individual components auctioned off by the Crown Prize Agents. However, we can piece together an understanding of the how the throne would have appeared from the existing fragments, such as this finial, contemporary eye-witness accounts and three contemporary depictions. One of these depictions is a watercolour by Anna Tonelli in 1800, who accompanied Lady Henrietta Clive, wife of Edward, on her trip around South India as governess to the Clive children. The painting (illustrated here) shows an octagonal platform standing on tiger’s legs with eight finials, like ours, around a low balustrade, a large central tiger, and a golden canopy topped with a statue of a bird. The appearance of the throne as shown in Anna Tonelli’s watercolour is corroborated matches the account of Lieutenant-Colonel Alexander Beatson and Major Pulteney Mein, both present at the siege of Seringapatam and is further corroborated by a letter from Lady Clive to her husband.

A contemporary account by Mir Husayn ‘Ali Kirmani, historian to the Mysore Court, writes the following of the throne, “it was a Howdar supported on the back of a Tyger, the solid parts made of heavy black wood, and entirely covered with a coat of the purest sheet gold...wrought in tiger stripes... the floor of the throne about eight feet in length, by five in width, was raised four feet from the ground; and besides the massy Tiger which formed its central support, stood upon richly ornamented uprights of the same material, placed at the outer angles; the ascent onto each side was by a ladder...of solid-silver-gilt ... The canopy was formed of a lighter wood, entirely cased with sheet gold in the same manner as the body of the throne and as highly ornamented; with a thick fringe all round it, composed entirely of fine pearls strung on threads of gold. The central part of the roof was surmounted by a most curious and costly figure of the Humah.” (M. Moienuddin, *Sunset at Srirangapatam: After the Death of Tipu Sultan*, Hyderabad, 2000, p.47).

The throne embodied the intermingling of cultures present at the court of Tipu Sultan and was representative the models of kingship drawn upon beyond the extensive tiger imagery. The throne is said to have contained extensive verses from the Qur’an around the platform and canopy, demonstrative of his position as a Sunni Muslim ruler, albeit with Shi’a leanings (Susan Stronge, ‘Gold and Silver’ in Archer, Rowell and Skelton, *Treasures from India: The Clive Collection at Powis Castle*, London, 1987, p.75). Meanwhile, the method of setting the jewels and their arrangement is closely comparable to South Indian temple jewellery and representative of the Hindu symbols and traditions that would have been familiar to Tipu (Filliozat and Pattabriamin, *Parures Divines du Sud de l’Inde*, Pondicherry, 1966, pl. XXXIII). Finally, the throne was topped with two important symbols of kingship. The first, the royal parasol canopy, is a symbol of kingship found throughout Indian history, used by both Hindu and Muslim rulers for centuries including the Mughal Emperors. The second, the *huma* bird, is a mythical phoenix-type bird from the Persianate tradition which is believed to confer kingship to anyone in its shadow.

As recorded by the historian ‘Ali Kirmani, Tipu gave orders for a grand throne to be made in 1787 (Kirmani, *The History of the Reign of Tipu Sultan being a Continuation of the Neshan Hyduri*, London, 1864, p.145). This came after sending an embassy to the Caliph in Rum, Turkey, to apply for permission to declare himself *Padshah* in the manner of the Mughals, thus legitimising his rule. Doubtless Tipu Sultan would have been aware of Shah Jahan’s magnificent peacock throne that was taken from Delhi by Nadir Shah in 1739. His throne was part of a desire to rival it as an expression of Mysore’s independence rather than a Mughal vassal. A vast throne-mounting ceremony was planned amidst great festivities and an order was even issued in Mysore for the delaying of marriages such that 12,000 could be simultaneously carried out on the day. However, no account of the day itself is known suggesting that it never occurred, perhaps due to the outbreak of the Third Anglo-Mysore War in 1790 (Forrest, *Tiger of Mysore. The Life and Death of Tipu Sultan*, London 1970, p.215).

From the spectacular original construction, just a handful of components are currently known to exist. Both the spectacularly bejewelled *huma* bird finial and large gold tiger head from the base are in the British Royal Collection (RCIN 48482 and 67212). Of the original eight tiger-head finials from the railings of the throne four are known, including the present lot. One was given by Lord Wellesley to the second Lady Clive in India and is now in the Clive Collection at Powis Castle (NT 1180713). The second, acquired by Surgeon-Major Pultney-Mein after the battle, was sold at Sotheby’s, London, 19 March 1973, lot 180. A year later it was offered by a London antique dealer as from the collection of Alexander Bowlby of Hampstead, London, but its current whereabouts are unknown. The third, from the collection of Lieutenant-General Sir Thomas Bowser (1749-1833), sold at Bonhams, London, 7 October 2010, lot 370 (Amin Jaffer and Amina Taha-Hussein Okada, *From the Great Mughals to the Maharajas: Jewels from the al-Thani Collection*, Paris, 2017, cat. 132, p.176). The present lot, the Wallace Finial, is the fourth. One other finial is referred to by Forrest, although no information is given other than it belonging to a private collection in Cornwall (*op cit.*, p.360).

While the overall design is the same on the all the finials, there are differences in the gem settings and craftsmanship, suggesting that several goldsmiths worked on the throne and its fittings and making each finial a unique work of art. Each finial is manufactured in the same manner of the head being hammered into shape from sheet gold and then filled with *lac* (resin) to prevent the head collapsing. The gold surface of each is then engraved and gems set into it. The present finial is further differentiated from the other three known finials for its marble stand with pseudo-Arabic inscription. The feet on the stand feel European and yet their execution suggests that the pedestal was made in India, possibly in Madras or Calcutta shortly after the throne was broken up and either before or during the finial entered the possession of Thomas Wallace (Stronge, *Bejewelled Treasures: The Al-Thani Collection*, London, 2015, p.66).

Our finial comes from the collection of prominent politician Thomas Wallace, 1st Baron Wallace of Knarsdale (1763-1844). Lord Wallace was appointed the Commissioner for the Affairs of India in 1800 before being serving between 1807 and 1816 as the President of the Board of Control, the government body responsible for overseeing the East India Company. It is not known exactly how the finial entered Lord Wallace’s collection, but it is recorded in the inventory of his family seat, Featherstone Castle in Northumbria, in an 1843 inventory. Listed amongst the contents of the dining room, more attention is given to the black marble stand than the treasure itself which is recorded as an “ornamental lion’s head”. The finial was situated in the castle for at least a century before being moved to a bank vault, only resurfacing to the market when offered at Bonhams, London, 2 April 2009, lot 212.



PROPERTY FROM A DISTINGUISHED COLLECTION, LONDON

85

BALARAMA LEADS THE VRISHNI CLAN INTO DWARKA

ATTRIBUTABLE TO PURKHU OR HIS WORKSHOP, KANGRA, PUNJAB HILLS, NORTH INDIA, CIRCA 1800-15

An illustration to the *Bhagavata Purana*, opaque pigments heightened with gold on paper, within grey rules and red margins, the reverse with one line black *devanagari* and a sticker in the top left corner reading 'RAJPUT' Painting: 13½ x 19in. (34.5 x 48.1cm.); folio 15 x 20in. (38.1 x 50.9cm.)

£10,000-15,000 US\$13,000-18,000
€12,000-17,000

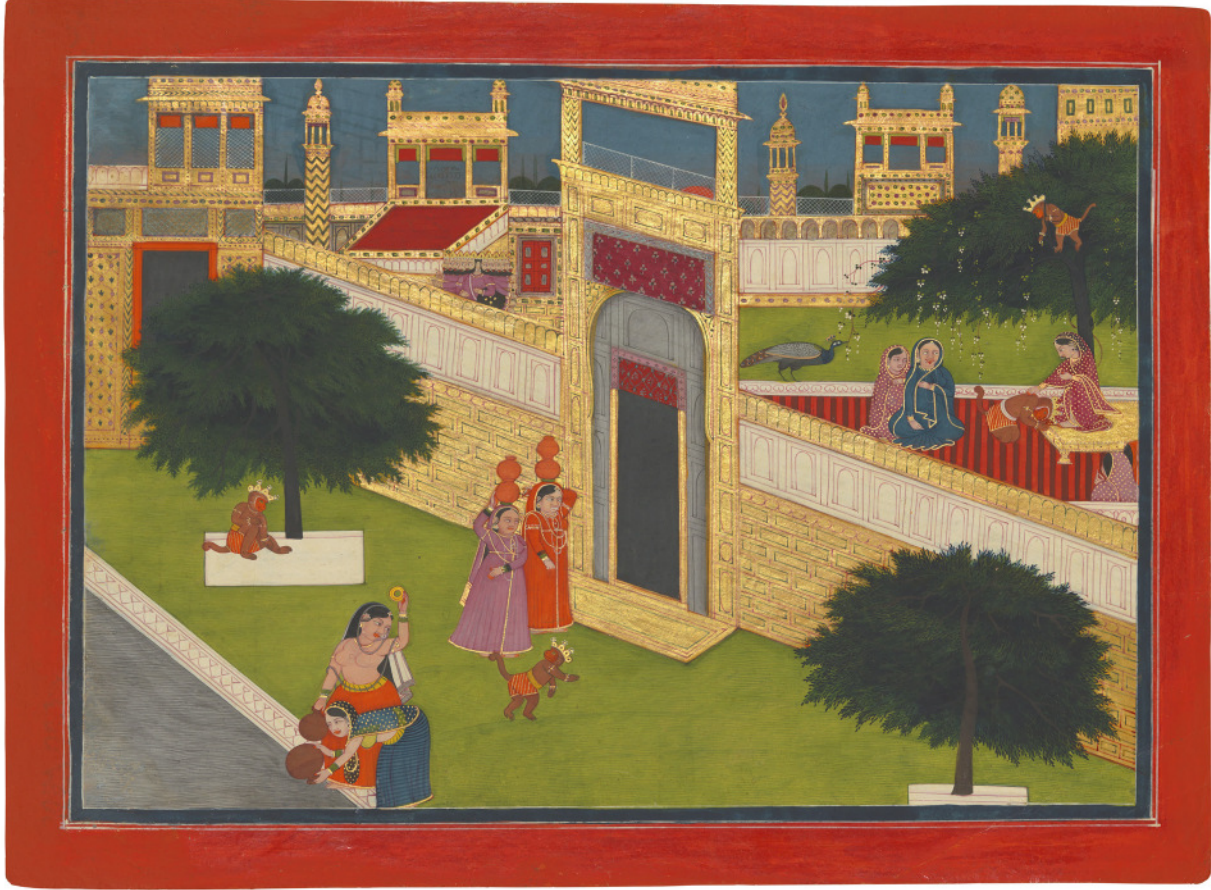
This illustration from the *Bhagavata Purana* is not one found commonly illustrated. When Mathura was threatened by an enormous army led by Jarasandha, Krishna took the decision to move the Yadava clans to the golden city of Dwarka for safety. In the illustration we see Balarama twice. Once leading one of the Yadava clans, the Vrishni, into the city and again in the top right in conversation with Krishna and Vasudeva. Despite ultimately being victorious in the Kurukshetra War, a few years later the clans destroy each other in a fratricidal war shortly followed by the death of Balarama and Krishna.

The present lot has a number of key characteristics relating this painting to Purkhu and his workshop. The large format with dark blue inner borders framed by a red margin with white rules is shared with a number of paintings attributed either to the master or his school. The complex architecture is another dominant characteristic of the narrative paintings of Purkhu and his workshop. Rather than being interested in conveying spatial depth, structures appear at different angles and are connected by strong diagonals which flow with the narrative of the scene. Typical of the workshop of Purkhu we also find careful inscriptions hovering above and naming the protagonists of the scene.

In particular, the present work relates very closely to another an illustration attributable to Purkhu from the *Bhagavata Purana* depicting the Wedding of Krishna which was formerly in the Sven Gahlin Collection and sold in these Rooms 1 April 2021, lot 61. Both paintings share the characteristics described above and some of the characters populating the wider scenes appear to be the same. For example the drummer on horseback in the centre of our painting is almost an exact copy of the drummer in the band in the centre right of the previously sold work.

Purkhu was the principal artist of the Raja Sansar Chand of Kangra (r. 1775 – 1823) and was active between 1780 and 1820. His output includes a number of large court scenes as well as several large-format series of Hindu epics including the *Shiva Purana*, *Rasikapriya*, *Bhagavata Purana*, *Gita Govinda*, *Harivamsa* and *Mahabharata*. For a further biography of Purkhu and description of his style and that of his workshop see B. N. Goswamy and E. Fischer, *Pahari Masters*, New Delhi, 2009 (reprint), pp. 368-67.

For other paintings attributed to Purkhu and his workshop which have sold in these Rooms see 31 March 2022, lot 95; 25 May 2017, lots 66 and 67; and 10 June 2015, lot 71. Others have sold in Christie's New York including an illustration to the Mahabharata which sold on 22 September 2021, lot 461 and an illustration to the *Gita Govinda* which sold 17 March 2021, lot 436 for \$575,000.



VARIOUS PROPERTIES

86

HANUMAN FINDS SITA IN THE ASHOKA GROVE

CHAMBA, NORTHERN INDIA, 1800-1810

An illustration to the *Ramayana*, opaque pigments heightened with gold and silver on paper, set within dark blue border and red margins with white rules, the reverse plain Painting 8¾ x 12¾in. (22 x 32cm.); folio 10½ x 12½in. (27 x 36.7cm.)

£12,000-18,000 US\$15,000-22,000
€14,000-20,000

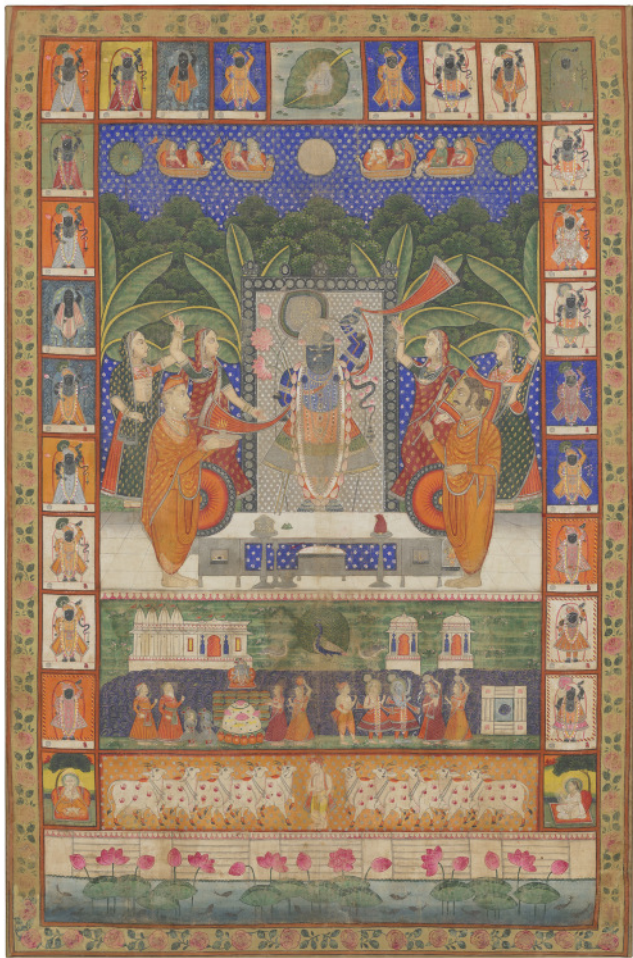
PROVENANCE:

Formerly in the collection of Dr Alma Latifi, CIE, OBE (1879-1959), London

This painting shows the moment Hanuman finally found Sita after exploring Lanka for her. Hanuman searched the great city throughout the night evading the powerful demons within and almost admitted defeat in the face of despair. He finally entered a beautiful Ashoka grove within a walled garden, watered by a stream and filled with birds and animals. Climbing a Shingshapa tree in the very centre he suddenly saw Sita, emancipated from sorrow, fasting and the performance of austerities. Closely guarded by ferocious demon women, who we see depicted in our illustration, Hanuman spoke softly to her from the branches of the tree, praising Rama to comfort her. After a long conversation in which he affirmed his identity to her, the emissary descends the tree and gives Sita Rama's ring as proof of his love and promise of rescue.

This present illustration is part of a known *Ramayana* series of 15 paintings which Jeremiah Losty attributed to Chamba. The architecture is particularly distinctive, with individual bricks and mortar carefully depicted. This is similar to the *Sudama-Charita* series of 1775-90 from Garhwal, yet the treatment of landscape and oceans is very close to that found in Chamba. The Chamba *Aranya Kanda* of 1780-85 is again similar but the present series lacks a little of that earlier refinement. Hence 1800-1810 is suggested to allow time for Garhwali stylistic influence to be felt following the arrival of artists in Chamba from Garhwal escaping the Gurkha conquest of 1804 (Simon Ray and Jeremiah Losty, *15 Paintings Depicting the Adventures of Hanuman on Lanka from the Ramayana*, Simon Ray Ltd, 2016.) A painting from this series was sold in Christie's New York, 23 March 2022, lot 475 and another in Christie's London, 27 October 2022, lot 106.

Dr Alma Latifi, a prominent member of the Indian civil service, collected Indian works of art from the 1930s until the 1950s. He amassed a large collection of Indian art, predominantly paintings. Some of these were loaned to the Royal Academy, London, for their exhibition *The Art of India and Pakistan*, 1947-48.



87

A PICCHVAI/DEPICTING SRINATHJI
KOTA OR NATHDWARA, RAJASTHAN, INDIA, 19TH CENTURY

Opaque pigments on textile
52½ x 34½in. (133 x 87.5cm.)

£7,000-10,000	US\$8,600-12,000
	€8,000-11,000

This large painted textile (*picchvai*) is a backdrop for an idol of Shri Nathji, an image (*nidhi-svarup*) of the Lord Krishna. These textiles are typically hung in the temple of the Pushtimarg sect in Nathdwara, Rajasthan, where the large Shri Nathji temple is located. The textiles were often created as a matched set that would cover the walls and the ceiling of the sanctum (Kay Talwar and Kalyan Krishna, 'Painted Picchvais from the Nathdwara Temple Treasury', in Manesh Sharma, Padma Kaimal (ed.), *Themes, Histories, Interpretations, Indian Painting, Essays in Honour of B.N. Goswamy*, Mumbai, 2013, p.203). Beyond Nathdwara, Shri Nathji holds special significance in Kota after Maharao Bhim Singh became a follower in 1719.

This *picchvai* is very similar to one sold in Christie's New York, 23 March 2022, lot 499 that depicts the festival of *Sharat Purnima*. The autumn full moon festival marks the night Krishna met the *gopis* beneath the starlit sky. Therefore our *picchvai* has Shri Nathji at the centre flanked by *gopis* dancing beneath the moonlight along with two temple attendants dressed in bright orange.

The border of the panel includes 24 paintings of *darshan*, or viewings, of Shri Nathji throughout the year. The image of Krishna is daily washed and dressed, sometimes multiple times per day, according to festivals throughout the year. A set of six paintings of Shri Nathji dressed for different festivals was sold in these Rooms 27 October 2022, lot 90 and a *picchvai* with a similar border was sold in these Rooms 26 May 2016, lot 78.



88

A JAIN PAINTING OF JAMBUDVIPA
GUJARAT, INDIA, 17TH CENTURY

Opaque pigments heightened with gold on textile, with inscriptions in black *devanagari*, set within yellow, red and blue rules and a red margin
19 x 15in. (48 x 38cm.)

£3,000-5,000	US\$3,700-6,100
	€3,500-5,700

In Jain cosmography the middle kingdom of the universe (*Madhyaloka*) consists of two and a half continents (*Adhaidvipa*). *Jambudvipa*, depicted in the present lot, is the innermost of these. Mount Meru is the central axis and India is represented by a land mass at the bottom centre, emerging from a yellow band representing the Himalayas and bounded by the Indus and Ganges Rivers. Bounding this continent is the Salt Ocean, *Lavanasamudra*, and in the four corners are temples containing Jinas flanked by worshippers.

Concise representations of cosmography and the 'myriad of destinies' in Jainism guide its followers towards liberation. A similar 17th century painting showing the entire *Adhaidvipa* from the Sven Gahlin Collection was sold at Sotheby's, London, 06 October 2015, lot 110. Another later painting of the *Jambudvipa* was sold at Christie's New York, 22 March 2011, lot 280.



89

A GEM-SET AND ENAMELLED GOLD NECKLACE AND EARRINGS
NORTH INDIA, 19TH CENTURY

The necklace with gold *kundan* articulated settings of foil-backed diamonds, rubies and emeralds in openwork foliate design, set above with small pearls and below with a fringe of emeralds, reverse with polychrome enamel floral design, metal-thread for fastening; the earrings with similar designs and later clips
The necklace 18 in. (45.7 cm.) across

£18,000-25,000	US\$22,000-30,000
	€21,000-29,000

This exquisite parure exemplifies the traditional Mughal-style jewellery, renowned for blending the *kundan* technique with intricate enamelling on the reverse side. The enamelling, usually the first element of the necklace to be completed, has been done using the *champlevé* technique of engraving the metal, a defining characteristic of Indian jewellery-making. *Kundan*-set gemstones, like in our necklace and earrings, are almost always backed with reflective foil of silver or gold sheet in order to maximize the brilliance of the gems as well as achieving colour uniformity. Indeed 'the value of Mughal jewellery is, in any case, determined as much by its delicate enamelling and design setting, as by the intrinsic worth of the gemstones used' (Usha R. Bala Krishnan and Meera Sushil Kumar, *Dance of the Peacock: Jewellery Tradition of India*, 2010, p.276). A similar fringe of emeralds and border of pearls can be found in a torque necklace sold at Sotheby's, 8 October 2014, Lot 307. The red enamel background of the roundels recalls the enamelling on a similar gem-set and enamelled necklace sold in these Rooms 2 May 2019, Lot 123.



(reverse)



90

***91**
A DIAMOND-SET AND ENAMELLED GOLD BUCKLE
DECCAN OR NORTH INDIA, 19TH CENTURY

Of rectangular form, the green enamelled ground set with diamonds in a star arrangement, a line of further diamonds set in gold settings on each side, the long sides and reverse enamelled, the reverse decorated with blue flowers and green leaves against a white ground
1¼ x 2in. (3.3 x 5cm.)

£6,000-8,000
US\$7,300-9,700
€6,900-9,100

PROVENANCE:
With Horowitz & Cie, Geneva, 1989, from whom purchased by the present owner

A buckle with a strikingly similar diamond face to the present lot was sold in these Rooms, 23 September 2005, lot 98. The original function of the present lot as a piece of jewellery is somewhat unclear. However, an example sold in these Rooms, 24 September 2003, lot 106, has later composite fittings which suggests that it was worn as a bracelet. Though both of the examples mentioned above have a reverse of red and gold enamel, a similar piece with a blue and green reverse was sold in these Rooms, 12 June 2014, lot 28.



92

PROPERTY FROM A PRIVATE SWISS COLLECTION

***90**
A PAIR OF DIAMOND-SET AND ENAMELLED GOLD NECKLACE ELEMENTS
PROBABLY JAIPUR, NORTH INDIA, 18TH/19TH CENTURY

Each of triangular form, the green enamelled ground set with diamonds in floral arrangements, the reverse enamelled with red floral sprays on a white ground and within a light blue border
2½ x 1½in. (6.2 x 4cm.) each (2)

£8,000-12,000
US\$9,800-15,000
€9,200-14,000

PROVENANCE:
With Horowitz & Cie, Geneva, 1987, from whom purchased by the present owner

The combination of teardrop diamonds on a vibrant green ground, together with a reverse of red and green flowers reserved against white and the turquoise banding, is similar to a flask in the Khalili Collection (Pedro Moura Carvalho, *Gems and Jewels of Mughal India*, Oxford, 2010, no.116, p.220). The lid of that flask is secured by a thin chain, and it is likely that similar chains would have attached these elements to one another to make up a full necklace. Another pair of triangular enamelled and diamond-set necklace elements, though older in date, can be found in the al-Sabah Collection, Kuwait (LNS 10 Ja,b, published in Manuel Keene and Salam Kaoukji, *Treasury of the World: Jewelled Arts of India in the Age of the Mughals*, London, 2001, no.6.22, p. 70).



91

***92**
A PAIR OF GEM-SET AND ENAMELLED GOLD BANGLES
JAIPUR, NORTH INDIA, 19TH CENTURY

The ends formed by confronted elephant heads, the exterior diamond set against a blue enamel ground, the interior enamelled with a red, white and blue floral meander on a red ground, a removable pin screw opening the top
Each 2¾in. (6.9cm.) outer diam. (2)

£12,000-18,000
US\$15,000-22,000
€14,000-21,000

PROVENANCE:
With Horowitz & Cie, Geneva, 1989, from whom purchased by the present owner

Bangles with clasps moulded into fighting elephants are known as *hathi-ka-kara*. Though Dr. Pedro Moura Carvalho argues that the design seems to have originated in Benares, it was taken up by craftspeople across India (Pedro Moura Carvalho, *Gems and Jewels of Mughal India*, Oxford, 2010, p.253). Here, the design is executed using a colour palette which is typical of Jaipur in the second half of the nineteenth century: a comparison can be drawn with an enamelled dagger hilt which is part of the Khalili Collection which also features a sculpted elephant-head (Pedro Moura Carvalho, *Gems and Jewels of Mughal India*, Oxford, 2010, no.114, p.216). A pair of bangles of similar design to the present lot was sold by Sotheby's London, 24 October 2018, lot 178.



***93**
A DIAMOND AND SPINEL SET AND ENAMELLED BELT BUCKLE
NORTH INDIA, 19TH CENTURY

Of oval form, set with diamonds and spinels in openwork rosettes, the reverse with green enamelled floral sprays, the clasp with green and blue enamelled chevron design
3½ x 2¾in. (8.9 x 6cm.)

£25,000-35,000
US\$31,000-43,000
€29,000-40,000

PROVENANCE:
With Horowitz & Cie, Geneva, 1987, from whom purchased by the present owner

Buckles strikingly similar to the present lot have been sold by Bonhams, 19 April 2016, lot 295, and in these Rooms, 6 October 1999, lot 210. Though both of these were attributed to North India in the 19th century, the design seems to have found its origins further south. A similar example with a different reverse enamelling is in the National Museum in New Delhi, where it is described as Deccani and attributed to the 18th century (published Rita Devi Sharma and Muthusamy Varadarajan, *Handcrafted Indian Enamel Jewellery*, New Delhi, 2008, p. 74). Much like this design, the technique of enamelling itself is likely to have arrived in India from the south: Susan Stronge suggests that it was first introduced to the subcontinent by European merchants in Goa (Susan Stronge, 'Gold and Silver in the 16th and 17th Century in Mughal India', in Nuno Vasallo e Silva and Jorge Flores (eds.), *Goa and the Great Mughal*, New York, 1996, p.70).



(reverse)



94

VARIOUS PROPERTIES

94
THE NAYIKA WHOSE HUSBAND HAS JUST ARRIVED HOME
(NAYIKA AGAMAPATIKA)

POSSIBLY GARWHAL, PAHARI HILLS, NORTH INDIA, CIRCA 1810-20
An illustration to the *Rasikapriya* of Kesav Das, opaque pigments heightened with gold on paper, set within dark blue borders with a single white inner rule, pink margins, the reverse plain with later inscriptions and numbered royal Mandi collection stamp
Painting 10½ x 7¾in. (26.5 x 19.5cm.); folio 12 x 9¾in. (30.5 x 24.5cm.)

£8,000-12,000	US\$9,800-15,000
	€9,200-14,000

PROVENANCE:
Royal Mandi Collection

This painting belongs to the *Nayika-bheda* group of the *Rasikapriya* of Keshav Das and concerns the *Nayika agatapatika*, or she whose lover has returned. Here the returning lover has rushed upstairs to embrace the delighted *nayika*. Meanwhile, downstairs arrangements are being made for the pair's first night reunited. A servant comes with a cot and rolled up bedding and another delivers a *hookah* to the *zenana*. In the background we see a large courtyard with further unpacking and greetings. A painting of a very similar scene from the *Rasikapriya* was sold in these Rooms 27 October 2022, lot 79.



95

95
THE HEROINE ENRAGED BY HER LOVER (KHANDITA NAYIKA)
A PAHARI ARTIST WORKING IN THE PUNJAB PLAINS, NORTH INDIA,
FIRST HALF 19TH CENTURY

An illustration to the *Satsai* of Bihari, opaque pigments heightened with gold on paper, set between black floral border with red rules and pink margin, the reverse with 3ll. black *devanagari*
Painting 8¾ x 6in. (20.8 x 15.3cm.); folio 10½ x 8¾in. (26.5 x 21cm.)

£5,000-7,000	US\$6,100-8,500
	€5,700-8,000

ENGRAVED:
On the reverse a couplet from the *Satsai* of Bihari: *bilalki lakhai khari khari bhari anakh bairag mriganayani sainan bhajai lakhi beni ke daag / 116*, 'The doe-eyed nayika go up, saddened and angered, and filled with hauteur and self-esteem, for on the best (as she approached the lover), she noticed traces of some other woman's floral-chaplet. 116'

The *Doha* (a self-contained rhyming couplet) on the reverse of this painting is from the *Satsai* of Bihari. Bihari Lal worked as a poet in the court of the Mughal Emperor Shah Jahan (r. 1628-58) before being invited to move to Amber by Raja Jai Singh (r. 1621-67), where he is meant to have composed the *Satsai*. The 17th century work is composed of *Dohas* on love, devotion and morality. Here the *nayika*, or heroine, is enraged after realising her lover has been with another woman.



96
KRISHNA FLUTING FOR RADHA AMONGST THE BLOSSOMS
PAHARI HILLS, NORTH INDIA, LATE 18TH CENTURY

An illustration to the *Gita Govinda* of Jayadeva, opaque pigments heightened with gold on paper, set within a dark blue border with double yellow rules, reverse plain
6½ x 10¾in. (16.5 x 26.5cm.); folio 7¼ x 11in. (18.5 x 28cm.)

£30,000-50,000	US\$37,000-61,000
	€35,000-57,000

PROVENANCE:
Acquired Calcutta in the 1950s,
Collection of Peter Gaeffke (1927 - 2005), Pennsylvania, USA

The *Gita Govinda*, or 'Song of the Herdsman', is a lyrical poem by the twelfth-century Indian poet Jayadeva. The work tells the story of the relationship between Radha and Krishna. Filled with erotic imagery and descriptions of divine love, the *Gita Govinda*, was quickly woven into Vaishnav doctrine throughout India. Divided in to 12 *sargos*, or cantos, the narrative is filled with visual metaphors and hyperbole likening earthly seduction and divine union.

The epic became a popular subject for artists in North India but the enduring imagery of the *Gita Govinda* was particularly favoured amongst artists and patrons in the Pahari Hills. Three *Gita Govinda* series produced in Pahari Hills remain especially notable. The first is a 150 folio series by the master painter Manaku (c. 1700-60) of Guler. Painted circa 1730 in the Basohli style, the series is admired for its rich colours and ornamentation. The second series is the so-called 'Tehri Garhwal' series of circa 1775 attributed to a Master

of the First Generation after Manaku and Nainsukh. The 140 folio series is celebrated for complex delineations of emotion and expert execution.

The 'Tehri-Garhwal' series is believed to have influenced the artist of the third notable series, the so-called 'Lambagraon' series. This group of an estimated 48 pages was completed circa 1820 and is attributed to the artist Purkhu of Kangra (active circa 1780-1820). The comparatively small series is widely praised for its lush depictions of nature and sultry eroticism. For a further discussion of Purkhu and his workshop see lot 85 of the current sale.

The present painting follows an illustration from the 1775 'Tehri Garhwal' series. That painting, Number 27 from the series, is titled 'The enchanting flute player: Krishna plays the flute for a shepherdess' and is in the collection of the Museum Rietberg, Zürich. A painting to the *Gita Govinda* also made after another 'Tehri Garhwal' illustration was sold in Bonhams, Online, 15-25 March 2022, lot 355. An illustration to 'Tehri Garhwal' series was sold at Christie's, New York, 18 September 2013, lot 366 and an illustration from the 'Lambagraon' *Gita Govinda* was sold in the same rooms 17 March 2021, lot 436.

The painting comes from the former collection of Peter Gaeffke (1927-2005), a German-born Indologist who later taught at the University of Pennsylvania from 1975.

TWO IMPRESSIVE SIKH SUITS OF ARMOUR



The following two suits of armour are fine examples from the renowned Lahore workshop. The armours date to the first half of the 19th century. It was at this time that the city served as the capital of the Sikh Empire under Ranjit Singh (1801-39), the ‘Lion of the Punjab’, who managed to unite the various Sikh groups (*misls*) in the Punjab and establishing an empire with its capital and Ranjit Singh’s court at Lahore

Lahore had a long established reputation as a centre for the manufacture of high quality arms and armour from when the city was under Mughal control. After coming under Sikh control, Lahore’s armourers continued to manufacture weapons and armour of the same high quality and employed many of the techniques. The attribution of our two suits of armour to the Lahore workshops during this particular period is evident upon close comparison of our armours and their details with those with an established attribution. Whilst it is rare for complete suits of armour to come to market, let alone two, the following two lots are particularly exciting for their attribution to the renowned Lahore workshops during this short window of Sikh control. Furthermore, it is noteworthy to be able to offer two Sikh armours given the strong military tradition which became so closely interlaced with the Sikh religious and political identity (I. Knight, ‘The Military Sikhs’, in Susan Stronge, *Arts of the Sikh Kingdoms*, London, 1999, p. 136).

Although continuing many of the established techniques and forms, under Sikh patronage new forms of arms and armour were manufactured. One example is the unique helmet type which allowed for a tightly bound Sikh turban to be worn underneath. The known examples of these helmets are made of watered steel with bands of fine gold-overlaid floral decoration. These helmets and their decoration can then be matched to further components and suits of armour which can thus be given the same attribution. This decoration is shared with components of our armours, notably the plates of the *chahar-aina* and armguards, *dastanas*, of the plate and mail armour. In each case our armours have similar stacked bands of gold decoration terminating with an outer border of interlacing split-palmettes.

The decoration of the steel plate armour also relates to a number of examples of arms and armour from Lahore during the Sikh period with a well-established provenance. Following the annexation of the Punjab in the wake of the Second Anglo-Sikh War in 1849 many pieces ended up in British private and institutional collections. These were mostly either taken in battle or when the treasury in Lahore was emptied. A further tranche of material, now mostly in Royal Armouries Collections in Leeds, was gifted to Prince Edward by various Maharajas during the course of his 1867 tour of the Punjab. A tulwar from the Lahore Armouries entered the Royal Collection as a gift from the East India Company (inv. XXVIS.138) has very similar floral gold-overlaid floral decoration to that found on the helmets of our two armours. Also part of the Royal Armouries Collection is a complete suit of assembled plate and mail armour, composed of mail shirt and trousers, *chahar-aina*, armguards, helmet and sword belt, all of which are very close in form and design to the components of our two suits (XXXVIA.6).

One of the most important sources of Sikh material comes from the former collection of Lord Dalhousie, Governor-General of India during the Second Anglo-Sikh War. Dalhousie’s estate and collection was sold at Colstoun, Scotland, by Sotheby’s, 21-22nd May 1990. From that sale lots 18 and 22 are two shallow ribbed helmets of very closely related form and decoration to the two offered here. Another helmet of similar form and decoration to ours is in the Victoria & Albert Museum (118A-1852), London, which was bought as a modern piece from Lahore at the time of the Great Exhibition of 1851.

A notable and particularly beautiful characteristic found on both armours is the manner in which the chainmail is patterned using alternating iron, brass and copper rings. The joining of thousands of small and unwelded rings to form these precise repeat patterns was no doubt a painstaking task on the part of the armourer. Both helmets have a diamond lattice camail, or neckguard, of brass and iron. The mail trousers are similarly decorated with zigzag patterning. The mail shirt again uses iron and brass to create a diamond lozenge pattern but here copper rings are also included as a trim. The use of contrasting metals in the chainmail is a technique termed ‘*Ganga-Jamuna*’ – so-called because the two colours are meant to represent the confluence of the Ganges and Jamuna, India’s two most sacred rivers.

A number of comparable pieces of armour with Sikh provenance employ this same decorative technique. A helmet with a ‘*Ganga-Jamuna*’ camail in the Royal Armouries was by tradition worn by Ranjit Singh himself (acc. no. XXVIA.36). This helmet is displayed as part of the assembled suit already mentioned in the Royal Armouries Collection which also includes finely decorated mail shirt and trousers of repeat diamond design similar to ours.

A group of Sikh ‘turban’ helmets with a similar contrasting camail are known. One is published in Lord Egerton of Tatton, *Indian and Oriental Arms and Armour*, London, 1896, p. 134, fig. 33, and one in each of the Asian Art Museum in San Francisco (acc. 1998.69), Wallace Collection (inv. OA1769) and the Toor Collection (Davinder Toor, *In Pursuit of Empire, Treasures from the Toor Collection of Sikh Art*, London, 2018, pp. 128-29).. A coif armour dated to 1840 previously acquired by Lord Dalhousie is in the Toor Collection (Davinder Toor, pp. 232-3.) and a further two mail shirts are in the Metropolitan Museum of Art, New York (acc. no. 36.25.57 and acc. no. 36.25.22a). A mail shirt with iron, copper and brass ‘*Ganga-Jamuna*’ decoration was sold at Bonhams, London, 25 October 2022, lot 148.

An intriguing and rare feature found on the plate and mail armour is the wicker bracelet on the right armguard (*dastana*). The woven bracelet has a fine chevron pattern which relates to the patterns found elsewhere in the suits and the abrasion visible beneath the bracelet on the surface of the guard itself suggests this to be an original accessory. Only occurring on the right hand, the sword hand, suggests that this bracelet was intended to keep the armguard firmly shut and act as insurance against the armour coming loose during combat.

97
A SUIT OF GOLD-OVERLAID (KOF TGARI) PLATE AND MAIL
ARMOUR

LAHORE, PUNJAB, CIRCA 1800-1850

Comprising helmet (*khula kud*), four plates (*char aina*), two armguards (*bazuband*), mail shirt and red cotton and silk robe, the shallow domed helmet engraved and decorated with gold-overlaid floral motifs and chevrons throughout, the aventail of steel and brass butted mail links in a repeating diamond design, the *char aina* and *bazubands* similarly decorated, the *bazubands* with cloth and velvet mittens and one with a woven fastener, with associated mail shirt and *jama* (robe) with flowers against a red ground
Helmet 22in. (56cm.) tall including camail; large plates 12½ x 9¼in (32 x 23.5cm.); armguards 14in. (35.5cm.) long excluding mitten; mail shirt 34¾ (87cm.) long; robe 53in. (134.5cm.) long

£50,000-70,000 US\$61,000-85,000
€57,000-80,000

EXHIBITED:
Fight - Pray - Love, Asian Art in Brussels, 10 June - 14 June 2015

LITERATURE:
Anton Bartholomew, *Fight - Pray - Love*, Brussels, 2015

98
A RARE 'GANGA-JAMUNA' SUIT OF MAIL ARMOUR

LAHORE, PUNJAB, FIRST HALF 19TH CENTURY

Comprising a helmet (*khula khud*), mail shirt (*zereh*), mail chausses (*pyjama zereh*), sword belt and pair of shoes, the *kof tgari* decorated helmet with scalloped cartouches enclosing floral sprays, a band of floral meander against gold ground below, with nose-bar and steel and brass aventail, the shirt using steel and brass rings to create a gold lozenge pattern with copper trim, the chausses decorated with diamond lattice of brass rings, the sword belt with metal thread floral design, the leather shoes plain
Helmet 21¾in. (57cm.) tall including camail; shirt 38in. (81.5cm.) long; chausses 43¼in. (110cm.); sword belt 35½in. (90cm.); shoes 12in. (30cm.) long

£40,000-60,000 US\$49,000-72,000
€46,000-68,000

EXHIBITED:
Fight - Pray - Love, Asian Art in Brussels, 10 June - 14 June 2015

LITERATURE:
Anton Bartholomew, *Fight - Pray - Love*, Brussels, 2015



SOUTH ASIAN MANUSCRIPTS FROM A PRIVATE COLLECTION



099
MIRZA MUHAMMAD RAFI' BAZIL (D. 1713-4):
HAMLA-I HAYDARI
PROVINCIAL MUGHAL, NORTH INDIA, FIRST HALF
18TH CENTURY
A versified account of the life of the Prophet, Persian manuscript on paper, 434ff. plus four fly-leaves, each with 15ll. of black *nasta'liq* in three columns, section headings in red *nasta'liq* occasionally reserved against silver, within gold rules and a border of diagonal script, catchwords, the opening bifolium with gold and polychrome illuminated headpiece and 15ll. of black *nasta'liq* reserved in clouds against a gold ground, margins with gold floral illumination, 35 half-page illustrations, the flyleaf with later library stamps, in gilt tooled red leather binding, the doublures marbled, in a presentation box
Text panel 8 $\frac{3}{8}$ x 5 $\frac{1}{8}$ in. (22.6 x 13.7cm.); folio 11 $\frac{1}{2}$ x 7 $\frac{1}{8}$ in. (29.4 x 18.5cm.)

£40,000-60,000 US\$49,000-73,000
€46,000-68,000

The *Hamla-i Haydari* was written by Mirza Muhammad Rafi' Bazil (d. 1713-14[?]) and gives a versified account of the life of the Prophet Muhammad and his first successors according to Shi'ism. Born in Safavid Mashhad, Bazil and his family moved to Mughal Delhi to seek patronage in the court of Shah Jahan. The writer served under Aurangzeb, where he gained favour and was later appointed governor of Gwalior. The original text of the *Hamla-i Haydari* was added to by a number of later authors.

This lavishly illustrated copy of the manuscript contains two seal impressions in the name of Intizam al-Mulk Munazzim al-Dawla Sayyid Fath 'Ali Khan Bahadur Nasir Jang Tabataba with the date AH 1261/1845-46 AD. Although not a known figure, the titles indicate that he would have likely been a high ranking official. Another manuscript with the same seal was sold Christie's, South Kensington, 12-13 October 2006, lot 605. That manuscript had a dedication to Ghazi al-Din Haydar, Nawab of Awadh (r. 1814-1818). The present lot carries a further two round seals of the Mughal type belonging to an officer of the Emperor Rafi' al-Darajat (r. 1719). The emperor ruled from just February to June after being installed on the throne by the powerful Sayyid brothers on 1719.

A slightly later illustrated copy of the *Hamla-i Haydari* is in the Metropolitan Museum of Art (acc. 2015.578). A group of six illustrated folios from a Deccani *Hamla-i Haydari* formerly in the Collection of Phyllis Oja Jones were sold in these Rooms, 9 October 2015, lot 1-6.





0100
TULSI DAS (1532-1623 AD): RAMCHARITMANAS
NORTH INDIA, POSSIBLY DELHI, SAMVAT 1887-93/1830-36 AD

Poetry, Awadhi and Urdu manuscript on paper, 274ff. and 2 fly-leaves, each with 24ll. black *devanagari* and *nasta'liq* in one column each, important phrases and key words in red, text between double red intercolumnar rules and red and black outer rules, 51 finely painted illustrations, with occasional marginal notes and numbering, five dated colophons, in later red leather binding with inset lacquered 19th century boards, the front depicting Razia Begum and the reverse Iltamush with a line of gold *nasta'liq* above and below and surrounded by floral gold cartouches containing Persian poetry, doublures showing a stylised cypress tree, with later velvet-lined box
Text panel 12 x 6¼in. (30.5 x 16cm.); folio 14¼ x 9¼in. (37.5 x 23.5cm.); lacquered boards 11 x 6¾in. (28 x 17cm.)

£10,000-15,000 US\$13,000-18,000
€12,000-17,000

The story of Rama's journey, or the *Ramayana*, is one of India's oldest and most popular epics. As well as a great story, it is also an important devotional text. Originally composed in the 4th or 5th century by Valmiki, this manuscript is the famous version of Tulsi Das: the *Ramchatrimanas*. Tulsi Das (1532 – 1623) lived during the reigns of the Mughal emperors Akbar and Jahangir and is best known for writing the *Hanuman Chalisa* and the *Ramchatrimanas*. The *Ramchatrimanas* was composed in the Awadhi dialect in 1574 in Ayodhiya and completed in Benares. Emperor Akbar is known to have had a keen interest for Hindu literature and texts and the earliest illustrated *Ramayana* surviving today was commissioned by the Emperor circa 1584-88.

A number of illustrated copies of the *Ramayana* are known, prepared at various royal courts, in particular in Rajasthan and the Punjab Hills. A number

of these are now in the Jaipur City Palace Museum. However, few complete manuscripts survive outside India and generally only associated illustrations are found. The largest complete copy of the *Ramayana* is known as the Mewar *Ramayana* and contains around 450 illustrations. The manuscript is in the traditional Hindu horizontal format and was commissioned by Jagat Singh of Mewar (r. 1628-52).

It is far rarer to find manuscripts, or single folios and illustration from manuscripts, of the *Ramchatrimanas* of Tulsi Das. One section of an original seven belonging to an illuminated *Ramchatrimanas* from Jaipur and dated VS 1853 (1796-97) was sold in these Rooms 12 June 2018, lot 76.

The present *Ramchatrimanas* is particularly fascinating as it contains both the original text in Avadhi Hindi as well as a transliteration alongside it in Urdu. The discrepancies between the original and Urdu text suggest the scribe was unfamiliar with the adjacent text. Nonetheless the manuscript was likely prepared or intended for an Urdu reader as the Urdu foliation and the right-to-left reading order given priority.

The lacquer binding is also notable. It depicts the ruler of the Delhi Sultanate Razia Begum (d. 1240). She was the first female Muslim ruler in India and the only female ruler of Delhi. The *ghazal* which surrounds her image describes the former Queen of Delhi as '*mardanah dimagh*', or 'possessing a manly brain'.



101

0101
ILLUSTRATED EQUINE TEXTS
RAJASTHAN, NORTH INDIA, CIRCA 1810

Manuscript on paper, 106ff. plus two flyleaves, each folio with at most 11lll. black *devanagari* with highlighted sections in red, written in three sections by three distinct hands, between double red vertical rules and black marginal numbers, first 16ff. illustrated with horses, bound with red cloth covered boards, in a brown presentation box
Text panel 6½ x 6½in. (15.6 x 16.6cm.); folio 6½ x 8in. (15.6 x 20.3cm.)

£5,000-7,000 US\$6,100-8,500
€5,700-8,000

PROVENANCE:
Purchased from London trade, by 1998



102

0102
A THYASAPU MANUSCRIPT WITH ICONOGRAPHIC ILLUSTRATIONS OF MUDRAS
NEPAL, 18TH CENTURY OR LATER

Mudras of the *Vajradhatumandala* (Hand gestures for worship) in Sanskrit and Newari, 59 leaves painted on both sides and folded in concertina format, at most 7ll. black *Newari* script with polychrome illustrations, brown morocco binding, with brown presentation case
Folio 2½ x 9in. (7.3 x 22.8cm.)

£3,000-5,000 US\$3,700-6,100
€3,500-5,700

This richly illustrated manuscript concerns the categorisation and ranking of horses. The opening illustration shows Indra, the king of gods, making a request to the sage Shalihotra with images of the elephant Airavata, the god's personal vehicle, and the divine horse with clipped wings appearing in the lower register. The manuscript proceeds with paintings of different types of horses of differing colours and appearance. Some are of uniform colour (*ekavarma*) and some are mixes (*bahuvarma*) or spotted. The horses are placed in different categories from superior (*uttama*) down to inferior (*neecha*). Some of the superior horses are named '*airaki*' which no doubt it a corruption of 'Iraqi' and identifying these as the sought after Arabian horses. The manuscript describes the colours of horses as well as certain ailments and their remedies. Finally labelled diagrams of horses are given.



103

0103
AN ICONOGRAPHIC CONCERTINA MANUSCRIPT
BURMA, 19TH CENTURY

Iconographic or preparatory illustrations with black ink illustrations in Burmese, sheets of paper joined and folded into concertina format album of 65 panels illustrated on both sides, outside panel at each end painted brown and with strips of paper attached to resemble a binding
Each panel (36 x 12.2cm.)

£1,000-1,500 US\$1,300-1,800
€1,200-1,700



VARIOUS PROPERTIES

104

A PALAMPORE
COROMANDEL COAST, EAST INDIA, CIRCA 1770

The field with sprouting bamboo branches intertwined with flowers, flanked by two cockerels in a rocky landscape, in a naturalistic floral meander border, some areas of fragility and associated loss, lined 9ft.4in. x 7ft.1in. (284cm. x 216cm.)

£10,000-15,000 US\$13,000-18,000
€12,000-17,000

Though made in India for the European market, the inspiration of the design of this textile comes from China. The bamboo stems and craggy rocks

are in line with the contemporary European taste for *chinoiserie*. Indian craftspeople were keen to take advantage of the new markets opened to them in Europe, where large block-printed textiles were used as bed covers or shawls (John Irwin and Margaret Hall, *Indian Painted and Printed Fabrics*, Ahmedabad, 1971, p.36). The texture of the rockery on the present lot resembles an example in the Calico Museum, Ahmedabad (published by Irwin and Hall, *op cit.*, no.28, plate 15). The sinuous vine in the border, which lacks any kind of dividing line between it and the border, has more in common with earlier examples such as one in the Victoria and Albert Museum, London (IM.226-1921).



part illustrated



105
TEN COMPANY SCHOOL ANIMAL STUDIES
JAVA AND THE DUTCH EAST INDIES, INDONESIA, CIRCA 1770

Comprising ten studies, pen and ink and watercolour on watermarked paper, each numbered and with identification inscriptions
Largest 13¾ x 9in. (33.9 x 22.8cm.)

£20,000-30,000 US\$25,000-36,000
€23,000-34,000

Although most strongly associated with India in the late 18th and 19th centuries, the term 'Company School' also describes artists working for British patrons in the East Indies. Just as in India, also in Java and in Malaysia, European private and official collectors employed local artists to create studies of the new flora and fauna they encountered. From the late 18th century a Chinese "Company School" had developed in the Treaty ports of Canton and Macau and these artists migrated elsewhere in Southeast Asia, at that time known as the East Indies, to seek work for European patrons (Mildred Archer, *Natural History Drawings in the India Office Library*, London, 1962, p. 59). Although there are subtle differences in style between the Chinese painters and those working in India, in both cases the artists adopted the strictures expected of British natural history drawings.

This group of paintings include eight of birds and two of sharks. Nearly all can be identified from their appearance with the common locality where most of species occur is Java. On each is an inscription in black pen with what is likely the local Indonesian name for the animals. Other South East Asian School studies of similar size with the same watermarked paper have been sold in these Rooms previously on 19 May 1998, lot 140 and 147.

The studies in the group are:
A Coconut Lorikeet (*Trichoglossus haematodus*) perched on a fruit;
Olive-backed Tailorbird (*Orthotomus sepium*) perched on a branch;
Drongo (*Dicrurus* sp.) perched on a flowering branch;
Peregrine Falcon (*Falco peregrinus*) perched on a branch;
Flycatcher (?) perched on a blossoming branch;
Red-billed Malkoha (*Zanclostomus javanicus*) perched on a branch;
Black-naped fruit-dove (*Ptilinopus melanospilus*) perched on a branch eating fruit;
A bird perched on a flowering branch feeding on nectar;
Hasselt's bamboo shark (*Chiloscyllium hasseltii*), juvenile;
Requiem shark.





106

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

***106**
A KASHMIR SHAWL
NORTH INDIA, EARLY 19TH CENTURY

The decoration comprising four red columns decorated with an ornate floral spray, alternating with blue and green columns with vegetal designs, mirrored along the horizontal axis
8ft.1in. x 4ft.8in. (247 x 144.5cm.) 56

£3,000-4,000
US\$3,700-4,900
€3,500-4,600

Lévi-Strauss suggests that the plain polychrome stiped finish allows this example to be dated to approximately 1840, when European tastes for Kashmir shawls were at an all-time high. The unusual striped design of this Kashmir shawl resembles two examples published in her book (Monique Lévi-Strauss, *Cachemires*, Paris, 1986, pp.112-3).

VARIOUS PROPERTIES

***107**
AN ALBUM OF COMPANY SCHOOL PAINTINGS OF MUGHAL MONUMENTS
NORTH INDIA, 19TH CENTURY

Watercolour on paper, the album comprising 40 paintings depicting monuments of Delhi, Agra and Fatehpur Sikri, paintings set within double black rules with identifying inscriptions in pencil in the lower margin, each painting with a tracing paper fly-leaf, the album with two fly-leaves, in gilt-stamped red leather binding
Paintings 10½ x 15½in. (26.5 x 39.5cm.); album 12½ x 19in. (32 x 48cm.)

£20,000-30,000
US\$25,000-36,000
€23,000-34,000

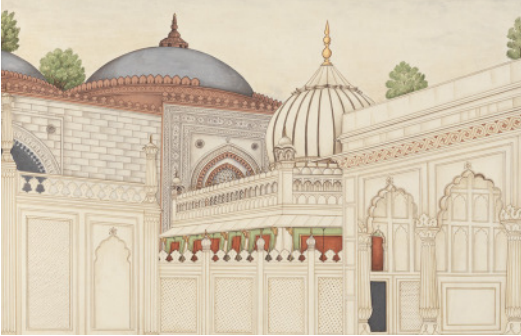
Although Europeans would have been familiar with Delhi from the romantic accounts of early travellers to India and the Mughal court, it was not until after the capture of Delhi and Agra in 1803 and the resolution of the Third Maratha War in 1818 that travel to the formerly great capitals became readily available.

In the late 18th century William Hodges and Thomas and William Daniell had produced early studies of the important Mughal monuments which were published back in England. The Daniells spent seven years producing the one hundred and forty four studies in *Oriental Scenery*, the most comprehensive view of India up to that time. Yet even when reprinted in England, the large and detailed studies were expensive to buy despite their popularity (Mildred Archer, *Company Paintings: Indian Paintings of the British Period*, London, 1992).

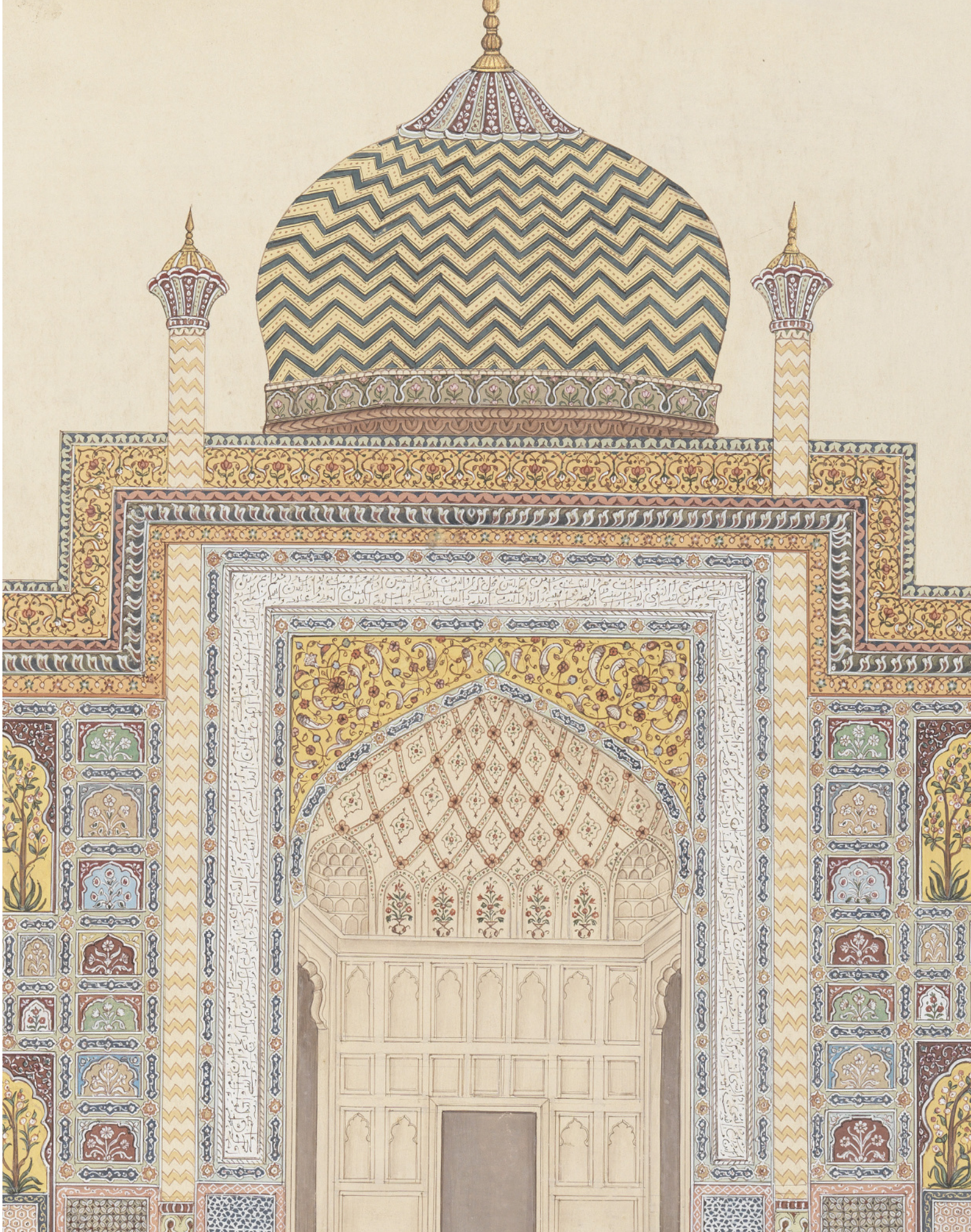
Perhaps it was the popularity of the Daniells etchings or the influence of European engineers’ drawings, but by the early 19th century Indian artists began producing great numbers of detailed studies of the monuments of India. These studies were usually composed in a smaller size that was more practical to pack and carry. It fast became commonplace for European visitors to collect collections of views of Indian monuments to take as souvenirs back home. However today the importance of these groups of paintings lies in their documentation of India at the time of painting (B. Schmitz, *After the Great Mughals: Painting in Delhi and the Regional Courts in the 18th and 19th centuries*, Mumbai, 2002, p. 8).

The present album consists of paintings from Delhi and Agra and includes many of the favourite subjects. This includes studies of the interior and exterior of the Taj Mahal, Humayun’s Tomb, and Fatehpur Sikri. However, the group also includes some more rarely found subjects. There is an engineer’s style cross-sectional plan of the Taj Mahal and a painting of the Chini ka Rauza, Agra, mistakenly labelled as the Tomb of Abdullah Khan but distinctive for its zigzag-stripped dome. There is also a depiction of Tomb of Khwaja Nizamuddin Auliya in Delhi and some slightly adventurous three-quarter angle views of the more popular monuments. A similar group of architectural views sold in these Rooms 28 October 2018, lot 157 and another 28 October 2021, lot 59.

For a full list of the illustrations please refer to Christies.com.



107 part illustrated



AFTERNOON SESSION
LOTS 120 - 265





120
AN IZNIK BLUE AND WHITE POTTERY BOWL
 OTTOMAN TURKEY, CIRCA 1530

Of hemispherical form, rising from short foot, the white interior decorated in blue and turquoise with a central roundel issuing swirling leaves against a cobalt-blue ground, the cavetto with alternating design of cypress trees and floral sprays framed within cusped arches, the exterior with a broad band of scrolling flowering vine within minor paired lines, repaired breaks, areas of restoration 3 $\frac{3}{4}$ in. (10cm.) high; 7 $\frac{1}{2}$ in. (18.7cm.) diam.

£15,000-20,000

US\$19,000-24,000
 €18,000-23,000

PROVENANCE:
 Anon sale, Christie's, 6 October 2011, lot 301

There is a simple elegance to the design of this bowl, typical of the so-called 'potter's style'. The cypress trees recall those on the bottle base formerly in the Jasim Homaizi collection and now in the Museum of Islamic Art, Doha (Nurhan Atasoy and Julian Raby, *Iznik, the Pottery of Ottoman Turkey*, London, 1989, p.164, no.304). They have the same meandering wavy lines articulating them. The exterior of the bowl is similar to that of a bowl in the Victoria and Albert Museum attributed to 1530-40 (Atasoy and Raby, *op.cit.*, p.108, no.134). The interior of that bowl, in contrast to ours, was decorated in a simple version of the *tughrakes* style.



***121**
AN IZNIK POTTERY DISH
 OTTOMAN TURKEY, CIRCA 1570

The white ground painted in bole-red, cobalt blue, green and black, the centre decorated with a cypress tree surrounded by roses and hyacinths, the cusped rim with stylised 'wave and rock' motif, the reverse with alternating blue rosette and tulip design, two old collection stickers on the base, one crack running from rim into the bowl 14 $\frac{1}{2}$ in. (37cm.) diam.

£15,000-25,000

US\$19,000-30,000
 €18,000-28,000

A dish similarly decorated with a central cypress tree surrounded by broken branches of carnations is in the Ömer Koç collection attributed to 1570-75 (Hülya Bilgi, *The Ömer Koç Iznik Collection*, Istanbul, 2015, pp.130-31, no.23). Like ours that has a cusped wave and rock design rim. Ours is however much larger and painted in a softer shade of green.



122

A 'BABA NAKKAŞ' POTTERY BORDER TILE
OTTOMAN TURKEY, CIRCA AH 912/1506-07 AD

The white ground painted in blue under a clear glaze with design of knot motifs issuing fleshy palmettes and alternated with white lobed cartouches, within borders of white cusped palmettes on blue ground, mounted 5½ x 3¾in. (13.9 x 9.5cm.)

£40,000-60,000

US\$49,000-73,000
€46,000-68,000

PROVENANCE:

Collection of a French diplomat stationed in Egypt around 1900
French Private Collection, Tours, since 1985
Anon sale, Sotheby's, Paris, 22 October 2015, lot 95

Direct dating evidence for the phase of Baba Nakkaş ware to which this border tile belongs is given by others of the same group that decorate the tomb of Bayezid's son Şehzade Mahmud in Bursa where an inscription over the doorway is clearly dated to AH 912/1506-07 AD (published Nurhan Atasoy and Julian Raby, *Iznik. The Pottery of Ottoman Turkey*, London, 1989, pp.90-1, nos.81-2).

The use of cartouches as seen on our tile is a distinctive decorative device of the 'Baba Nakkaş' style. As on our tile, the cartouches are usually painted in reserve against a blue ground. Julian Raby writes that these were probably intended to be gilded, as was the large lamp from Selim's tomb (Nurhan Atasoy and Julian Raby, *op. cit.* fig.306). Another distinctive feature of the tiles are the knot motif, combined with rumi leaves and palmettes, reserved in white on a blue ground.

Very few tiles of this rare design are known. A small number are however in museum collections. See for example a group in the Al-Sabah collection (M. Jenkins, *Islamic Art in the Kuwait National Museum, The al-Sabah Collection*, London, 1983, p.116), two in the Ömer M. Koç collection (Hülya Bilgi, *Dance of Fire*, Istanbul, 2009, pp.50-52, nos.5 and 6) and one in the David Collection (inv.93a/2003). Another is published by John Carswell, *Iznik Pottery*, London, 1998, p.38, ill.18.

*123

A BLUE AND WHITE IZNIK POTTERY TILE
OTTOMAN TURKEY, CIRCA 1530

Of rectangular form, the white ground painted in cobalt-blue and turquoise with a design based around a quatrefoil motif issuing four flowerheads alternating with split palmettes, the spandrels with elegant arabesque reserved against cobalt-blue ground 10¾ x 7¼in. (27.1 x 18.2cm.)

£5,000-7,000

US\$6,100-8,500
€5,700-8,000

PROVENANCE:

Anon sale, Sotheby's, London, 11 February 1964, lot 14

A tile of identical design is in the British Museum (Venetia Porter, *Islamic Tiles*, London, 1995, no.94, p.105).



123

*124

A BLUE AND WHITE IZNIK POTTERY TILE
OTTOMAN TURKEY, CIRCA 1530

Of rectangular form, the white ground painted with cobalt-blue and turquoise, decorated with a central cartouche containing flowerheads and palmettes, surrounded by further flowerheads and vines, a foliate border on each long side 10⅞ x 8¼in. (27.6 x 21cm.)

£5,000-7,000

US\$6,100-8,500
€5,700-8,000

PROVENANCE:

Artcurial, Paris, 11 April 2013, lot 191



124



0125
A MINIATURE QUR'AN
OTTOMAN TURKEY, DATED AH 1000/1591-92 AD

Octagonal format, Arabic manuscript on paper, 152ff. plus three flyleaves, each folio with 23ll. of black *naskh* micrography within gold and black rules, *sura* headings in gold *thuluth*, the opening bifolium with gold and polychrome sunburst illumination framing 11ll. black *naskh*, a prayer on the preceding folio, the closing folio dated, leather binding with gilt palmette decoration, the doublures marbled paper
Text panel 1½in. (3.4cm.) diam.; folio 1¼in. (4.5cm.) diam.

£12,000-18,000
US\$15,000-22,000
€14,000-20,000

During the late sixteenth and seventeenth century and onward, octagonal Qur'ans, also known as *sancak*, gained popularity. People often used them as protective charms to carry with them, especially during conflicts. These Qur'ans were written in a tiny script called *ghubari*, which means "dust" in English. Typically, *sancak* Qur'ans were stored in small, customized boxes that could be attached to battle standards. Most of the remaining *sancak* Qur'ans are either of Ottoman or Persian origin, although a few examples from India have also survived. A closely related octagonal Qur'an attributed to Herat sold in these Rooms, 27 October 2022, lot 30.

126
A PAIR OF IZNIK POTTERY TILES
OTTOMAN TURKEY, CIRCA 1590

Each square form, the white ground painted with cobalt-blue, bole-red, turquoise and black, decorated with swirling saz leaves on vines issuing fleshy palmettes and flowerheads
10¼ x 10¼in. (26 x 26cm.)

£6,000-8,000
US\$7,300-9,700
€6,900-9,100

PROVENANCE:
Anon. sale., Sotheby's, London, 24 October 2007, lot 282



*127

AN IZNIK POTTERY TILE
OTTOMAN TURKEY, CIRCA 1580

The white ground finely decorated with two confronted cobalt-blue palmettes linked by tendrils issuing green saz leaves with bole-red spines, three sides with a border of green palmettes between red bands, chips to edges, intact 11½ x 13¾in. (29.2 x 33.8cm.)

£10,000-15,000	US\$13,000-18,000
	€12,000-17,000

PROVENANCE:
Anon sale, Christie's, London, 29 April 2003, lot 169
This tile shows an interesting feature in the use of black outlines. Two

different tones are used, one of which is softer, paler and definitely under the glaze. The other appears to relate to the black which is used in the *cuerda seca* tiles, but which appears almost to have been painted on top of the glaze before it was fired. The heavy outlines of the border palmettes show this second thicker black very clearly.

A tile with a very similar design of a lattice formed of curling saz leaves, small blue rosettes and fleshy palmettes sold in these Rooms, 6 October 2011, lot 315 (now in the Sadberk Hanim Museum). Whilst the palmette borders there were slightly different, the finesse of the drawing is absolutely the same.

128

A LARGE IZNIK POTTERY TANKARD
OTTOMAN TURKEY, CIRCA 1580

Of typical form with angular handle, the white ground decorated in turquoise, cobalt-blue and bole-red with repeating bands of small turquoise clouds alternated with cobalt-blue dots, bands of red and white strapwork above and below, the handle with cobalt-blue accents, rim chips with small areas of restoration
7½in. (19.2cm.) high

£25,000-35,000	US\$31,000-43,000
	€29,000-40,000

PROVENANCE:
Dr. Josef Kranz, Vienna,
Sold Rudolph Lepke's Kunst-Auction-Haus, Berlin, 8 November 1927, lot 21
Anon. sale, Sotheby's, New York, 30 May 1986, lot 115
Anon. sale, Christie's, London, 9th October 2014, lot 90

EXHIBITED:
Ottoman Treasures: Rugs and Ceramics from the Collection of Dr. and Mrs. William T. Price, Birmingham Museum of Art, Alabama, 2004, no.43

An Iznik jug also decorated entirely with clouds, although there white reserved against a dark green ground, is in the collection of Ömer Koç (published Hülya Bilgi, *Iznik. The Ömer Koç Collection*, Istanbul, 2015, no.194, p.434). That is attributed to circa 1580-85.





A RARE LAVENDER GROUND IZNIK JUG

129

AN IZNIK LAVENDER GROUND SLIP PAINTED POTTERY JUG

OTTOMAN TURKEY, CIRCA 1570

The lavender-blue ground decorated in bole-red, white and black with a floral design, the interior with a clear glaze, the base in lavender-blue glaze, old collection stickers including no. 880 and a Hodgson Bequest, no. 85 sticker on the base
9 $\frac{1}{2}$ in. (23.7cm.) high

£120,000-180,000

US\$150,000-220,000

€140,000-210,000

PROVENANCE:

Hodgson Bequest, no. 85

Diana and Peter Scarisbrick, acquired 1996, from where acquired by the current owner

This jug is a rare and visually stunning piece that features the same lavender coloured ground seen on a small number of Iznik ceramics from the 1550s and 1560s. During this period, potters in Iznik utilized a range of coloured slips made from liquid clay to cover their ceramic pieces. They would then add intricate designs using slips of contrasting colours and paint. Although this technique emerged around the same time that relief red was introduced, which is also, like the lavender, a slip colour, coloured grounds were not widely used. However, excavated slipware fragments from Iznik confirm that these wares were indeed a product of Iznik (see O. Aslanapa, "Pottery and Kilns from the Iznik Excavations", *Forschungen zur Kunst Asiens in Memoriam Kurt Erdmann*, Istanbul, 1970, pp.143, 151, 152, 181). The fact that slipware fragments have been found in recent excavations near the Cathedral of St George in Thessalonika suggests that it was exported. Additionally, a dish from the Jean Lagonico Collection (cat. no. 37) decorated in underglaze lavender, green, and relief red with a cintamani design has a lavender slip base, indicating that the two techniques were contemporary.

The Musée de la Renaissance in Ecouen houses three dishes of Iznik ware that feature lavender-ground slip decoration. These dishes, with inventory numbers Cl.8329, 8550, and 8549, were all obtained from Rhodes between 1865 and 1878. Additionally, a tankard with a lavender ground (inv. no. A.A.403) in the Louvre is adorned with red and white slip, dark grey outlines, and carnations that match those found on the jug. The jug also boasts coral-like stems that bear resemblance to those on a white sherd decorated with relief red, which was excavated at Iznik in 1987, see Aslanapa *op.cit.*, p. 307.

An Iznik lavender jug was recently sold in these Rooms, 27 October 2022, lot 142. Two other examples of lavender slip painted Iznik vessels sold at auction include a dish also sold in these Rooms, 6 October 2011, lot 302, and a tankard sold at Sotheby's London, 20 April, 2016, lot 85.



In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



130

0130

AL-SAYYID HASHIM MUSTAFA AL-USKUDARI AL-JALWATI (D. AH 1197/1783 AD):
VARIDAT-I MENSURE VE DIVAN
SIGNED MUHAMMAD AMIN, OTTOMAN EMPIRE,
DATED AH 1245/1829-30 AD

A collection of mystical treatises, Arabic and Turkish manuscript on burnished paper, 101ff. plus four fly-leaves, each folio with 19ll. of black *naskh* with important words picked out in red, within gold and black rules, margins with occasional commentary, catchwords, headings in red *naskh* on illuminated panels, opening bifolium with gold stencilled floral arabesques in margin and roccoco illuminated headpiece, the final bifolium with similar illuminated margins, in contemporaneous gilt tooled binding with flap, the doublures marbled paper
Text panel 6½ x 3¼in. (15.5 x 8cm.);
folio 7% x 4%in. (19.5cm. x 11.6cm.)

£6,000-8,000 US\$7,300-9,700
€6,900-9,100

Sayyid Hashim Mustafa al-Uskudari al-Jalwati (Hashim Mustafa Uskudari) was born in Uskudar (d.1197/1783). Also known as Hashim Baba, he spent time in both Bektashi and Celvati sufi circles, though he accepted neither order completely and is considered the founder of his own branch of the Celveti order, the Hashimiyye. His poetic *Divan* and his *Varidat*, a collection of prose writings on numerous subjects including prognostication (*jafra*) and the numerology of the alphabet (*abjad*), were widely read and are found together as a single volume in numerous collections such as the Suuleymaniye Library. The work being offered here, *Varidat-i Mensure ve Divan-i Menzume* (the Prose Inspirations and the Poetic Divan) was a highly regarded reference source amongst the followers of the Celveti order.

FROM AN IMPORTANT PRIVATE COLLECTION

0131

QUR'AN
SIGNED MUSTAFA AL-SABRI AL-SIWASI,
OTTOMAN TURKEY, DATED 18 SHAWWAL AH
1201/3 AUGUST 1787 AD

Arabic manuscript on paper, 323ff. plus two fly-leaves, each folio with 15ll. of black *naskh* within gold and polychrome rules, gold rosette verse markers, catchwords, gold and polychrome marginal medallions, *sura* headings in white with gold cartouches, illuminated opening bifolium with 7ll. of black *naskh* reserved in clouds against gold ground, the colophon signed and dated, in gilt tooled leather binding, the doublures red leather with flap, offered with a Qajar Qur'an section, 9ff. plus two fly-leaves, 11ll. black *nasta'liq* with *sura* heading and verse markers in red, catchwords, in plain black leather binding, both in custom presentation boxes
Text panel 13.8 x 7.3cm. (5½ x 2¾in.);
folio 19.3 x 11.6cm. (7% x 4½in.)

£3,000-5,000 US\$3,700-6,100
€3,500-5,700

The colophon of this manuscript states that it was written by Mustafa al-Sabri al-Siwasi, who was a pupil of al-Sayyid Ibrahim Efendi.



VARIOUS PROPERTIES

-132

A MOTHER-OF-PEARL AND IVORY-INLAID SCRIBE'S TABLE
OTTOMAN TURKEY, 17TH CENTURY

Of rectangular form extending down to four legs, the wooden body inlaid with mother-of-pearl, ivory, and metal, the top, sides and back with a central panel of interlacing star design, the front with a single lockable drawer decorated with repeated opposing hexagons
13¾ x 27 x 15in. (35 x 68.5 x 38.1cm.)

£20,000-30,000 US\$25,000-36,000
€23,000-34,000

This skillfully-inlaid Ottoman scribe's desk was made during the 17th century, probably built for a scholar or calligrapher to use both as a desk, but also as storage for their books and writing equipment. The interlacing star design found on the top, sides and back of the present table closely relates to the decoration in the Bağdat Köşkü (Baghdad Pavilion), in the Topkapı Sarayı, Istanbul, dated to 1638. In particular, comparison can be made to decorated panels on the doors of the pavilion (Esin Atil, *Turkish Art*, Washington D.C., 1980, no. 13, p. 114). It is uncommon to find a desk of this type decorated solely with ebony, mother of pearl, and ivory, as tortoiseshell was a fashionable and frequently used material. The craftsman in charge of this desk clearly made a deliberate choice to exclude tortoiseshell from the decoration. Our box is similar in decoration to the tomb of Shahzade Mehmed, the only other known object from the same period that utilizes ebony without tortoiseshell. The tomb is situated in the tomb pavilion of Sultan Selim II, which is a component of the Süleymaniye complex.

A very similarly decorated writer's table is in the British Museum (inv. 1991,0717.2). Examples sold at auction include one sold at Christie's London, *Ottomans & Orientalists*, 21 June 2000, lot 87, and another sold at Sotheby's, London, 24 April 2012, lot 170.



131

144

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



***133**

A RARE VENETIAN PARADE SHIELD
VENICE, ITALY, SECOND HALF 16TH CENTURY

The wooden surface decorated in gilt and lacquer with scrolling palmettes and arabesques, the reverse lined with leather and studs for fixing handles
22¾ x 22in. (58 x 56cm.)

£30,000-50,000
US\$37,000-61,000
€35,000-57,000

This shield is one of a number inspired by Ottoman models produced in Venice during the second half of the 16th century. The production lasted little more than fifty years but has been described as “one of the most remarkable phenomena in the colourful story of the cultural exchanges between Venice and the Orient” (Ernst Grube, ‘Venetian Lacquer and Bookbindings of the 16th century’ in S. Carboni (ed.), *Venice and the Islamic World: 828-1979*, New York-Paris, 2007, p.242.). Although made in 16th century Italy, the decoration recalls the aesthetic of the Ottoman *naqqashkhaneh* with its elegant arabesques, split palmettes and heart-shaped knots. Comparison can be drawn between the decoration of our shield and that of 16th century Ottoman works of art. One example of many is the Iznik basin by the ‘master of the knots’ dated to circa 1510 and now in the Louvre (OA 7880/92; Sophie Markariou (ed.), *Islamic Art at the Musée du Louvre*, Paris, 2012, pp.364-365).

Grube suggests that these shields were created to be in the manner of classical heroes, who were identified as Turks in 16th century Europe (Carboni, *op.cit.*, p.233). As an extension to this conceit contemporary figures of celebrity would be escorted by a Turkish bodyguard dressed with Ottoman-style arms (Atasoy and Uluç, *Impressions of Ottoman Culture in Europe: 1453-1699*, Istanbul, 2012, p.319). A number of examples of these bodyguards are

given by Ernst Grube in his paper on the subject with one such guard formed by the future King of Spain, Philip II (1556-1598) on his entry to Milan in 1548 (Carboni, *op.cit.*, p.233). Another bodyguard of Wolf Dietrich von Raitenau (1587-1611), Archbishop of Salzburg, was equipped with Ottoman-style garments and armours from Venice for his cavalry.

Whilst some of the inspiration behind this group of armour, which included helmets, shields and quivers, came to Europe as ‘Türkenbeute’, or booty, taken in battles with the Ottomans, the trade links between Venice and Istanbul was a far more important source. Manuscripts and other tradeable good were readily exchanged and it is notable that the decoration of the present lot and the other shields in the group bears close resemblance to Ottoman illumination of the period. Contemporary Ottoman shields were of a very different construction, consisting of coiled cane wrapped in metal threads or silk (an example is in the Badisches Landesmuseum, Baden, inv. Nr.D20).

Similar shields are found in various European collections but the majority are preserved in the Museo Correr and Armeria di Palazzo Ducale in Venice (inv. J19; published Atasoy and Uluç, *op.cit.*, no. 320, p. 319.) and the Museum Carolino-Augusteu in Salzburg, assumed to be those that were made to order for Wolf Dietrich von Raitenau. Further comparable shields are in the Metropolitan Museum of Art, New York (acc. no. 29.158.586) and Staatliche Kunstsammlungen, Dresden (inv. No. 1). A similar shield was sold Sotheby’s London, 25 April 2012, lot 548 and another 10 June 2020, lot 120.





***134**

AN IZNIK POTTERY DISH

OTTOMAN TURKEY, CIRCA 1590

Rimless on short foot, the interior with a central red roundel containing small flowerheads around a central rosette, the cavetto with radiating cusped panels, a red ground band of meandering leaves around the rim, the exterior with rosettes alternating with paired tulips 12in. (30.6 cm.) diam.

£30,000-50,000

US\$37,000-61,000

€35,000-57,000

PROVENANCE:

Fernand Jeuniette (d.1918), sold Paris, 1919,
Lagonico Collection, Jean Lagonico no.6, thence by
descent until
sold Sotheby's Monaco, 7 December 1991, lot 7

This dish bears some resemblance to one in the Ömer Koç collection, which is attributed to circa 1575 (see Hülya Bilgi, *The Ömer Koç Iznik Collection*, Istanbul, 2015, pp.370-71, no.160). Like ours that is a rimless dish or *sahan* and has a central design on a bole-red ground surrounded by a medallion formed of a frieze of small palmettes. The rosettes on the present dish were a popular motif in the third quarter of the 16th century. Typically used as sprays or in branches, the arrangements of rosettes in a circle is found on another *sahan* in the Victoria & Albert Museum, dated there to the second half of the 16th century (inv. C.2040-1910).

This dish was formerly in the Lagonico Collection - originally assembled by Stefanos Lagonikos in Alexandria, Egypt. The Lagonikos family was one of many Greek settlers to become extremely successful in the Egyptian cotton industry and Ottoman financial incentives to foreign investment. As these Greek families grew in wealth, many began collecting art with a small number collecting Islamic art, which was seen as an extension of Hellenism. The private collections of the Greek community in Alexandria would go on to form the core of the important 1925 exhibition *Exposition d'art Musulman*, only the second great exhibition of Islamic art, which included pieces from the Lagonico collection.

***135**

AN IZNIK POTTERY TANKARD

OTTOMAN TURKEY, CIRCA 1580

The white ground decorated in cobalt-blue, bole-red, green and black, with cusped cartouches flanked by blue hyacinths alternating with opposing split palmette cartouches, with angular handle, inventory sticker on base

8in. (20.5cm.) high

US\$37,000-48,000

€35,000-45,000





136

136
A TERRA LEMNIA POTTERY EWER
 OTTOMAN TURKEY, 1575-1600

Of squat form on short foot with tall everted neck and a certification stamp impressed at the base of the s-shaped handle, the interior of the mouth with the remains of a filter, the lobed body carved with a band of rosettes, decorated with simple geometric bands and floral motifs partly burnished and highlighted in gold 6½in. (16.7cm.) high

£8,000-12,000 US\$9,800-15,000
 €9,200-14,000

ENGRAVED:
 At the base of the handle *amal falak ali hassan*

The special clay used for the production of these jugs was sourced on the volcanic island of Lemnos in the Aegean Sea, from which the name Terra Lemnia is derived. It was popularly supposed to have medicinal properties, including the prevention against poison, stomach aches and the plague. After the Ottoman conquest of the island in 1453, the Ottoman governor of the island presided over an annual ceremony whose origins lay in antiquity, to dig up the clay on 6 August each year, for a period of six hours.

A number of these vessels are known with incised and applied ornament, painting and gilding. The Fitzwilliam Museum in Cambridge has a number of examples, as do the Ashmolean Museum in Oxford, and the Victoria and Albert Museum and the British Museum in London. For more information on Terra Lemnia pottery, see Julian Raby, 'Terra Lemnia and the potteries of the Golden Horn: An antique revival under Ottoman auspices', *Bosphorus: Essays in Honor of Cyril Mango*, 1995, pp.305-42.

137
AN IZNIK POTTERY DISH
 OTTOMAN TURKEY, MID 17TH CENTURY

The white ground decorated in cobalt-blue, bole-red, green and black with a depiction of a spotted trotting horse with bridle surrounded by scrolling vine, the rim with alternating floral spray and blue rosette motifs between black rings, the exterior with alternating blue and green motifs, chips to rim, drill hole, the exterior with four blue decorative motifs 10in. (25.5cm.) diam.

£2,500-3,500 US\$3,100-4,300
 €2,900-4,000

A similar Iznik dish depicting a spotted blue horse is in the Kiraç Collection (Laure Soustiel, *Splendeurs de la Ceramique Ottomane*, Paris, 2000, no.57, p.96) and another, plain blue, is in the Ömer Koç Collection, published in Hülya Bilgi, *Dance of Fire*, Istanbul, 2009, no.312, p.476. For similarly decorated Iznik dishes in auction see Christie's London, 26 April 2005, lot 7 and Bonhams London, 24 April 2012, lot 129.



137

138
AN IZNIK POTTERY JUG
 OTTOMAN TURKEY, CIRCA 1590

Of baluster form, with short foot rising to slightly flared mouth with simple loop handle, the white ground decorated with cobalt-blue, green, bole-red, and black with birds and foliage, a similar pattern on the neck, with floral decoration around the mouth 9¾in. (24cm.) high

£30,000-40,000 US\$37,000-49,000
 €35,000-46,000

PROVENANCE:
 Adda Collection

LITERATURE:
 Bernard Rackham, *Islamic Pottery and Italian Maiolica: Illustrated catalogue of a Private Collection*, London, 1959, no.200, p.47, illustrated pl.3a

A very similar jug also decorated with a band of birds, although slightly later in date, is illustrated in Nurhan Atasoy and Julian Raby, *Iznik. The Pottery of Ottoman Turkey*, London, 1989, no.661. Another similar jug sold in these Rooms, 6 October 2009, lot 180.





139

A SILK AND METAL-THREAD BANNER (SANJAK)
OTTOMAN ISTANBUL, TURKEY, DATED AH 1225/1810-11 AD

The central field comprising five joined panels of green silk decorated in gold and silver gilt threads and crimson silk with calligraphic roundels and foliate cartouches, a vertical arrangement of repetitions of the *shahada* in gold thread written in *thuluth* on crimson silk, further band of crimson silk border with gold *thuluth* inscriptions, single sided
78 x 130½in. (198.3 x 332cm.)

£30,000-50,000
US\$37,000-61,000
€35,000-57,000

PROVENANCE:
Private London collection by 1983, from where gifted to a resident of the Channel Islands

ENGRAVED:
In the roundels: The names of Muhammad and the Four Orthodox Caliphs and in a roundel with a red ground the call on God to be satisfied with them. The phrase *wa ma tawfiqi illa billah* 'I have no success but through God'
The phrase '*adl sa'a khayr min sab'in sana 'ibadas*' an hour of justice is better than seventy years of worship', with a Prophetic *hadith* in the border and the date *sana AH 1225/1810-11 AD*.
A roundel with a red ground containing *al-hafiz allah [al-]nasir(?) allah*, 'God is the Protector, God is the Victor(?)'.
In the border is part of Qur'an 61:13 followed by *ya Muhammad* 'O Muhammad!' *ma sha'a allah subhanahu*, 'whatever God wills, may He be exalted';
In the oblong cartouches, repetitions of the *shahada*; In the border, repetitions of Qur'an 112 (*al-Ikhlās*).

The earliest surviving examples of banners of this type date from sixteenth century and are kept in the Church of San Stefano in Pisa, supposedly having been captured by the Knights of Malta from Ottoman galleons at the Battle

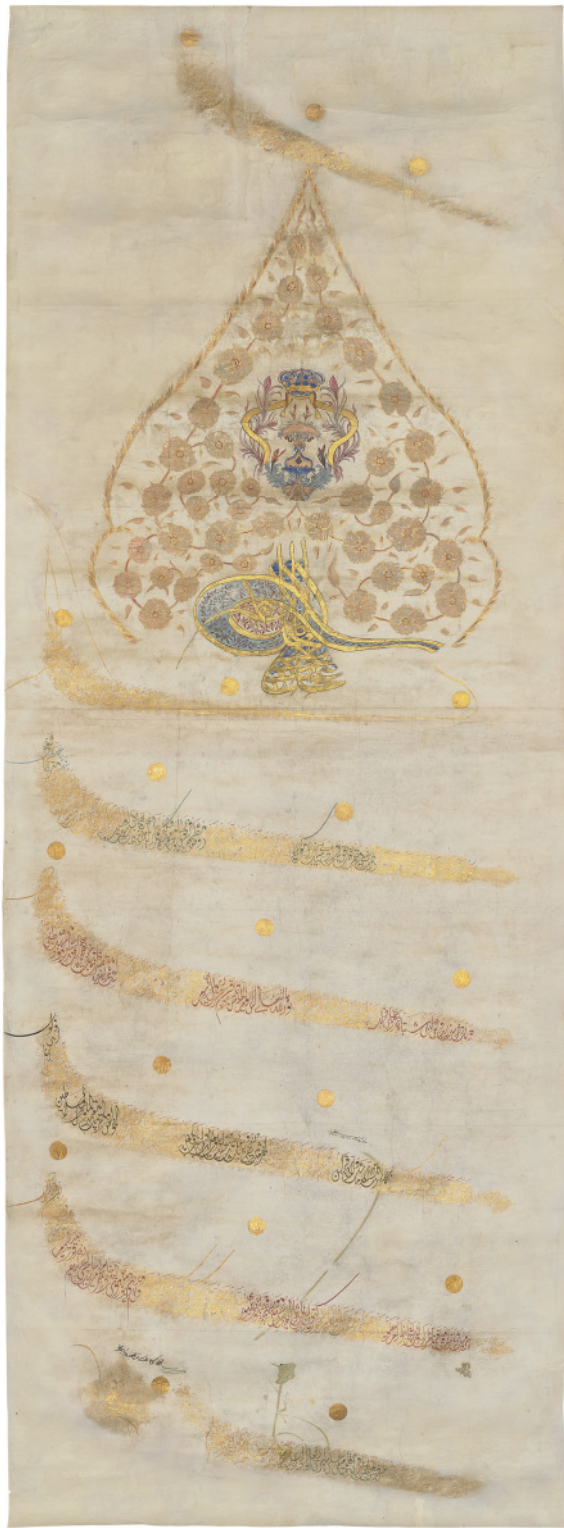
of Lepanto in 1571. This famous naval defeat was the first in a series of blows which saw the Ottomans pushed out of much of Eastern Europe and into the Balkans. In the course of the seventeenth and eighteenth centuries many more banners were collected by other parties to these wars: the banner in the Wawel State Collections in Krakow, for example, is reputed to have been taken at the Siege of Vienna.

The reason why these banners were so prized by European armies was because of their powerful symbolism. The text - derived the *hadith* and Qur'anic verses - was intended to inspire soldiers to feats of bravery in their pursuit of holy war. The banner also served to remind soldiers of their duty to the Sultan. The example in the Vienna Heeresgeschichtliches Museum was reputedly presented to Sarı Süleyman Paşa by Mehmed IV before the campaign which culminated in the disastrous Second Battle of Mohacs (12 August 1687). Another example in the Islamic Arts Museum in Malaysia, though undated, bears the signature of the Ottoman calligrapher Sami Effendi (1838-1912). Even if soldiers were sent to the farthest reaches of the Ottoman Empire, there was a symbolic importance in the fact that their banners were all woven in the palace of the ruler whom they served.

The fragile silk material meant that these flags would not have survived the strains of military life for long before they were lost, or became too tattered for use and had to be replaced. This explains why those which survive were - like the present lot - mostly woven in the 19th century. Two further banners are in the Khalili Collection, of which one is dated AH 1235/1819-20 AD (J M Rogers, *Empire of the Sultans*, Geneva, 1995, nos.76 and 77, p.131). Other nineteenth-century examples were sold at Bonhams London, 19 April 2019, lot 96, and in these Rooms, 27 April 2004, lot 54.



A ROYAL DECREE CONCERNING THE TOMB OF THE PROPHET



140
AN ILLUMINATED FIRMAN OF ABDULHAMID I (R.1774-89)
OTTOMAN ISTANBUL, TURKEY, DATED 30 RAJAB AH 1193/13 AUGUST 1779 AD

Ottoman Turkish manuscript on paper, 7ll. gold and polychrome *diwani* within gold clouds, gold and polychrome illuminated *tughra* of Sultan Abdulhamid I beneath the first line, dated, part backed on green fabric 59½ x 21½in. (151 x 54.8cm.)

£40,000-60,000	US\$49,000-73,000
	€46,000-68,000

This *firman* is an award of a quarter of a share (*qirat*) of the honorary role of Office of the Sweeper, *ferrashet*, of the Holy Sanctuary, with a specific mention of the Prophet's tomb. The document awards the post to Hafiz bin Haji Ibrahim in July-August 1779. This follows the death of the previous holder, Mahmud bin Mustafa, the Secretary of the Treasury of the Deputy Grand Vizier.

Although the duty of *ferrash* in foundations was considered a low-level service, since the sweeping of the *Haram-i sharif* in Mecca and the *Ravza-i Mutahhara* in Medina was considered a great honour, the members of the dynasty and some notables symbolically called it "*ferashet-i sharif*". They took a certain share (*nisf, rub'* share) from this duty and regarded it as a means of spiritual peace and goodness. The *ferashet-i sharif* in these areas was counted as ninety-nine shares, and each share was considered 16 carats. Of this, 48 carats would be owned by the sultans, 24 carats would be owned by the sultans, and the remaining portion would be distributed to respected people, all of which were granted with a *berat* (official document with Sultan's Tughra for awards in Ottoman Empire). In the Prime Ministry Ottoman Archives, there are many *ferashet-i sharif* certificates adorned with gold in the classification of illuminated edicts.



141
A JADE-HILTED DAGGER (KARD) WITH RARE NIELLOED SCABBARD
THE SCABBARD, MOUNTS AND HILT OTTOMAN TURKEY, SECOND HALF 18TH OR EARLY 19TH CENTURY; THE BLADE DATED AH 1220/1805-6 AD

The straight watered-steel blade with gold overlaid inscription cartouches giving the name of Sultan Selim III, the pale jade hilt of rounded form with pink stud at the end, the silver bolster engraved with floral arabesques and depictions of figures, the red velvet scabbard with elegantly carved silver fittings, one side with floral arabesques, the other with nielloed figural scenes including an erotic scene on the chape, terminating with a coral bead finial, with belt-hook and chain loop 14¼in. (36.3cm.) long

£30,000-50,000	US\$37,000-61,000
	€35,000-57,000

ENGRAVED:
The blade inscribed on one side: *sultan selim khan thalith sana 1220* 'Sultan Selim Khan III, year 1220 (1805-6)';
On the other side: *kabza-yi teshire aldim seyf-i dünyayi* 'I seized the sword of the world in the grasp of conquest'

The chased and engraved silver scabbard is of a style that first became popular at the end of the 16th century (David Alexander, *The Arts of War: Arms and Armour of the 7th to 19th centuries*, Oxford, 1992, no. 49, p. 100). The interlacing floral decoration of *saz* leaves and *hatayi* flowers compares closely to objects made by the Ottoman atelier in the mid-16th century. However, the dragon's head at the tip of the scabbard is simpler in design to similar made during the reign of Sultan Suleyman (r. 1520-66) which would suggest these scabbards are first made slightly later. This style remained popular as late as the early 19th century. Another scabbard of this type is published in Robert Hales, *Islamic and Oriental Arms and Armour. A Lifetime's Passion*, London, 2013, no.187, p.84.

The outwards facing decoration of the scabbard and dagger mounts on the present dagger are very similar to the above group but it is decoration that would have faced the wearer's body (that on the suspension side) makes this dagger even more noteworthy. Done in niello, the decoration on this side shows the Sultan engaged in a variety of pursuits of leisure. At the top a chiselled panel contains a lady seated with a wine cup and decanter either side of her. Either side of this panel we see the sultan engaged in drinking, hunting and other pursuits. At the chape is another chiselled panel containing an erotic scene. Beneath this is a figure enjoying musicians from a balcony, a couple sat in an amorous embrace, and at the bottom a Sufi hunched over his crutch.

The blade carries a gold inscription in the name of Sultan Selim III and the date AH 1220/1805-06 AD. The Sultan was a keen patron of the arts and in particular music, which perhaps relates to the musicians depicted in niello on our scabbard.





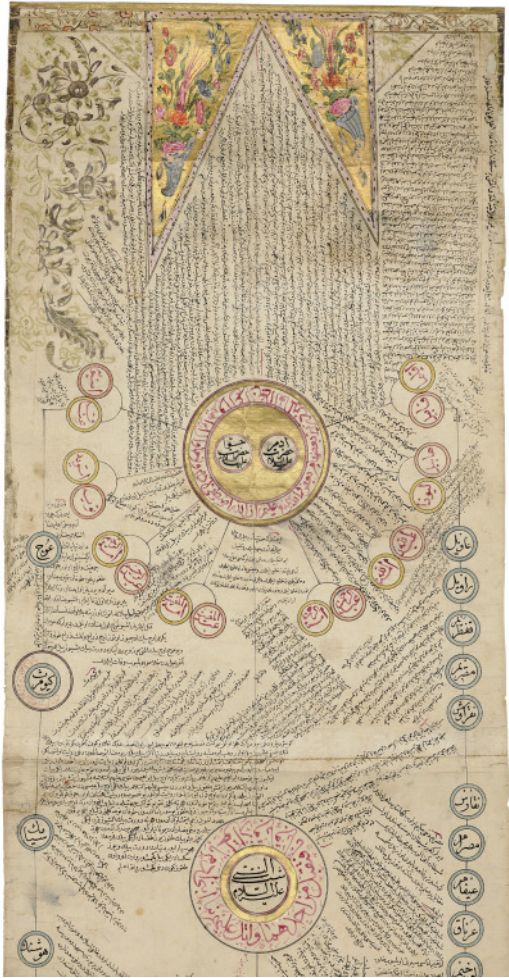
142

AHMET SUDI BOSNAWI (D. CIRCA 1595), SHEHR-I HAFIZ
SIGNED TAHER 'UMAR, OTTOMAN TURKEY, DATED AH 1237/1821-2
AD

Commentary on the Diwan of Hafiz. Ottoman Turkish manuscript in two volumes on watermarked paper, volume one 251ff. with 2 flyleaves and volume two 234ff. with two flyleaves, 37ll. of black *nashk* per folio with important words and underlining in red ink, gold rosette divisions, margins with periodic commentary, within blue and gold rules, catchwords and pagination, opening folio of volume one with red and gold illuminated headpiece, colophon with name of scribe, date and place of copying, in contemporary red leather binding with gilt medallions and flap, yellow paper doublures
Text panel 8¼ x 4¼in. (22.3 x 12.1cm.); folio 12½ x 8in. (32.2 x 20.5cm.)

£6,000-8,000 US\$7,300-9,700
€6,900-9,100

Ahmed Sudi Bosnawi (d. circa 1599) was born in Bosnia in a village on the border with Montenegro. He studied in Foça, Sarajevo and Istanbul. After sojourns in Erzurum, Diyarbakir, Damascus, Baghdad, Kufa and making the pilgrimage to Mecca he settled once more in Istanbul, where he was for a short while employed at the school for the Palace Slaves in the palace of Ibrahim Pasha on the Atmeydani. After his dismissal, probably on the death of his patron Sokollu Mehmed Pasha, he dedicated himself to writing. He was particularly well known for his commentaries on Persian classics such as the *Diwan* of Hafiz and the *Gulistan* and *Bustan* of Sa'di. For his biography see Muhammed Aruçi, 'SÜDÎ BOSNEVÎ', in TDV İslâm Ansiklopedisi, online version, <https://islamansiklopedisi.org.tr/sudi-bosnevi> (accessed 05.08.2022).



143

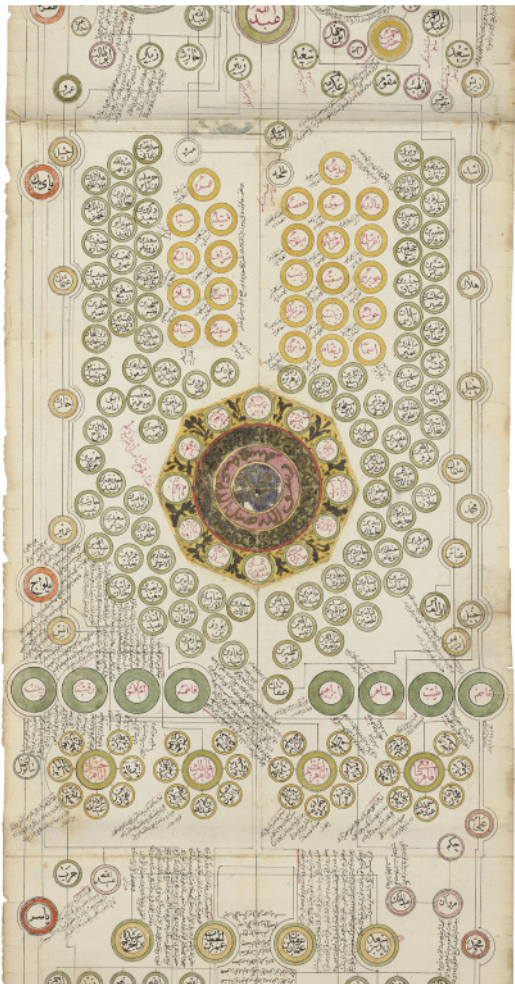
A GENEALOGICAL SCROLL (SILSILENAMA)
OTTOMAN TURKEY, EARLY 18TH CENTURY WITH LATER
ADDITIONS

Arabic and Ottoman Turkish manuscript on cream paper, polychrome and gold roundels containing names and titles of historical figures in black Ottoman *nashk* starting with Adam and finishing with Mahmud II (r. 1808-39), the roundels surrounded by extensive notes in black, illuminated heading followed by introduction in black *nashk*, opening section backed on green silk 34ft.9in. x 12in. (1059 x 30cm.)

£12,000-18,000 US\$15,000-22,000
€14,000-20,000

Taken from the Arabic word for a chain, a *silsilenama* traces a line of intellectual or familial descent from the present back to the creation of the world. Down the middle of this scroll run a list of the leaders of the Eshrefi branch of Qadiriyya Sufis. As the scroll demonstrates, they claimed their descent straight from the Prophet via Hasan ibn Ali. The scroll continues far before that to continue the genealogy through pre-Islamic prophets like Nuh, Ibrahim, and Idris. Possession of this document underlined the order's claim to spiritual distinction as inheritors of the traditions of the Prophet.

Running parallel to the Sayyids' line of descent, on the left hand side in orange circles is the succession of Ottoman sultans.



Unlike their contemporaries in Iran or Morocco, the Ottomans did not themselves claim descent from the Prophet. Instead, the line of Osman branches off from that of the Qadiriyya with Noah/Nuh. While the Prophet was descended from Sam, the Ottomans claimed descent from Yafith. The line of the Ottoman sultans then continues unbroken until the reign of Sultan Mustafa II (r.1695-1703), during whose reign the scroll was originally prepared, when the Eshrefi order was led by Saykh Mehmed II Eshrefi Qadiri. The line is then resumed until the reign of Abdulhamid I (r.1774-89), when there is another break before finishing in the reign of Mahmud II (r. 1808-1839). The fact that the scroll continued to be updated shows its importance as a document which its owners would use to confirm their social privileges as descendants of the Prophet.

Silsilenama codices are known from as early as the 16th century, such as an example in the Chester Beatty Library, Dublin dated to AH 1006/1598 AD (CBL T 423). Others in scroll format include an example in the Metropolitan Museum of Art, New York, which also seems to have been updated after its original completion in the reign of Süleyman I (Acc.no.67.272). An example of another *silsilenama*, albeit later in date than the present lot, was sold by Sotheby's London, 24 April 2012, lot 262.



144
A FINE PAIR OF FLINTLOCK SILVER-GILT HOLSTER PISTOLS
(KUBUR)
OTTOMAN BALKANS, 19TH CENTURY

The barrel with gold-damascened arabesques and a depiction of a man holding a sword, the engraved locks fitted with roller bearing frizzen springs, profusely decorated chased silver-gilt stocks, the trigger-guard and fore-end sleeves *en suite*, the trigger in the form of a figure, false ramrods, retaining almost all of gilt finish
Each 21¼in. (51cm.) long

£18,000-20,000 US\$22,000-24,000
€21,000-23,000

LITERATURE:
Robert Hales, *Islamic and Oriental Arms and Armour: A Lifetime's Passion*, London, 2013, no. 645, p. 265

ENGRAVED:
On lock: undeciphered

This finely decorated pair of pistols have densely decorated gilt-metal stocks and are excellent examples of the type associated with Ioannina in Epirus, Greece. Although the city gained a reputation for creating firearms by the turn of the 19th century, the main profession was the decoration of arms. Especially renowned for its silverwork, guns were imported into Ioannina and ornamented in the style we find here (Elgood, *Arms of Greece and Her Balkan Neighbours in the Ottoman Period*, London, 2009, p.232).

Of note are the figural triggers. Elgood writes that this unusual feature might derive from anthropomorphic triggers on Italian pistols of the second half of the 17th century before moving across into the Balkans. He further suggests that these triggers are in the form of an Epirot man, indicating that these pistols were intended for the local Epirot market (*ibid*, p. 238). A single finely decorated Balkan pistol with silver-gilt stock and similar figural triggers was sold in Christie's, South Kensington, 30 September 2010, lot 38.

A further feature of our pistols is the figure of a man in gold on the top of the barrels. He wears a hat and coat, with a curved sword in his right hand. The barrels and lock may have an Italian origin or could have been manufactured in Prizren, Kosovo, where many flintlocks were manufactured for export (*ibid*, pp. 242-43). Yet the fine gold decoration and appearance of the man would again suggest the work of Ioannina. A pair with a similar figure on the top of the barrel with this attribution was sold by Hermann Historica, 15th November 2019, lot 3266.

145
A SILVER-GILT REPOUSSÉ BOWL
OTTOMAN TURKEY OR BALKANS, 16TH CENTURY

Of shallow rounded form, the central roundel with a gilt boss attached with a pin, with a central finial and small bird sculpture, the cavetto decorated in repoussé with two layers of cusped arches, which enclose a variety of animals and birds, the rim with a continuous flowering vine
6⅝in. (16.6cm.) diam.

£6,000-8,000 US\$7,300-9,700
€6,900-9,100

PROVENANCE:
Sotheby's, 3 October 2012, lot 250
Christie's, 26 October 2017, lot 217



145

~*146
A WALRUS IVORY AND GOLD MOUNTED KINJAL
CAUCASUS, LATE 19TH CENTURY

Of traditional form, the walrus ivory handle carved with scrolling foliate decoration and the figure of Imam Shamil, the blade with a groove either side inlaid in gold with inscriptions and scrolling vine, the scabbard with gold mounts showing two of *Imam* Shamil's *Na'ibs* at the top and Napoleon Bonaparte below, inscribed and dated on the grip, the scabbard housing a small walrus ivory hilted hand knife
22½ in. (57 cm.) long with scabbard

£12,000-18,000 US\$15,000-22,000
€14,000-20,000

PROVENANCE:
Collection of José Mesquita, Brazil, from 1930s-1940s
Received as a gift from the above by Raul Paletto (c.1903-?) in the early 1950s
By descent to Carlota Paletto (1910-2001) in the late 1950s-early 1960s
By descent to Olintho Italo Vicente Pedro Mazarella (1922-2006)
Acquired from the above by the previous owner in 2004
Acquired from the above by the present owner in 2006

ENGRAVED:
On the blade, *dama [sic] iqbaluhu wa dawlatuhu wa barakatuhu abadan 'amaluhu [sic] wa malikuhu haji ahmad bin hajja [sic] Muhammad* 'May his prosperity, wealth and blessings be everlasting. It's maker and owner, Hajj Ahmad bin Hajja [sic] Muhammad'
On the grip, ... *al-haji ahmad bin haji Mehmed*', ... al-Haji Ahmad bin Haji Mehmed'

The carved figure on the walrus ivory handle appears to depict the Caucasian leader Imam Shamil (1797-1871), the third Imam of the Caucasian Imamate. Although slightly altered, this full-body image may be inspired by Theodor Horschelt's (1829-1871) painting *Captive Shamil in front of the Commander-in-Chief Prince Bariatinsky on 25 August 1859* (1863, Collection of the Dagestan Museum of Fine Arts, Makhachkala) showing Shamil's capitulation.

The figures on the upper mount of the scabbard appear to be two of *Imam* Shamil's *Na'ibs* – local leaders in Dagestan during the Caucasian Imamate. They are shown wearing traditional Caucasian fur hats and cherkeshkas.

The full-body depiction on the lower edge of the scabbard seems to be of Napoleon Bonaparte (1769-1821) and is similar to the figure in Vasily Vereshchagin's (1842-1904) painting *Napoleon watching the fire of Moscow (Fire in the Kremlin)* (1887-1898) from the series *Napoleon in Russia* which has been widely reproduced in literature.



146



147

***148**
AN OTTOMAN SADDLE
TURKEY, LATE 18TH OR 19TH CENTURY

The wood and leather saddle with a padded seat and tall pommel and cantle, lined with red velvet decorated in metal-thread embroidered floral bouquet on the front of the pommel and back of cantle, the brass stirrups with pierced rosettes in base and lightly etched floral motifs on the exterior, red velvet and metal-thread embroidered saddle cloth with a cypress motif in each corner and border containing stars and crescent moons, a pair of saddle holsters and breastcollar harness decorated en suite with the saddle, the breastcollar with two gilt copper mounts on either end with cotton and metal thread tassels, with an associated red-velvet lined dagger sheath
Saddle 15¼in. (40cm.) long; saddle cloth 38 x 28½in. (96.5 x 72½in.); holster 13¼in. (33.6cm.) each; breastcollar 40¼in. (102.5cm.)

£15,000-20,000
US\$19,000-24,000
€18,000-23,000

PROVENANCE:
By repute from the collection of the family of F. Bailey Vanderhoef, Jr. (1913-2008)

It is rare for a set consisting of an Ottoman saddle and trappings, such as the present lot, to come to market. Not only do we have the red velvet lined saddle and embroidered red velvet saddle cover, but our set includes saddle holsters for pistols and the breastcollar for the horse, all of similar design to the saddle. The set also includes the Ottoman style stirrups with wide, curved treads which were suited to the heel-less boots worn by the Ottomans and sharp edges serving as a substitute to spurs.

The style of our saddle, with the rigidly vertical pommel and cantle, is one that seems to have gained popularity in the late 18th and 19th century. Two very similarly shaped saddle sets are in the Musée de l'Armée, Paris (inv. 5171 I, Cd 73 and inv. 5170 I, Cd, 72). Both of those were taken by the French Army following the Battle of the Pyramids in 1798. Each set includes a saddle of similar form to ours together with horse trappings, holsters and saddle cover of red velvet richly decorated with heavy metal-thread embroidery. The breastcollar strap of the two sets in Paris are particularly similar to that in our set and include the gilt-copper fittings at either end of the strap from which bunches of tassels hang. A further saddle with seat of similar form en suite with saddle holsters is in the Metropolitan Museum of Art, New York (acc. 36.25.579a-m).



(Detail of lot 148)

***147**
A SILK EMBROIDERED LINEN PANEL
OTTOMAN TURKEY, 17TH CENTURY

The linen plainweave ground woven in different coloured silks with alternating bands of *cintamani* and abstract floral motifs, with a red silk tassled border
31¼ x 30in. (80.5 x 76cm.)

£5,000-7,000
US\$6,100-8,500
€5,700-8,000

Embroideries of this type were generally woven in the home for a range of functions, ranging from towels and napkins to underwear and turban covers (Marianne Ellis and Jennifer Wearden, *Ottoman Embroidery*, London, 2001, p.14). While earlier examples generally see motifs organised by lattices or ascending vines, by the seventeenth century motifs were grouped into repeat medallions as can be seen on the present lot. Frequently the designs were inspired by courtly arts, imitating the velvets and pile textiles which were being woven in imperial workshops. The *cintamani* on the present lot, for example, are also seen on silk kaftans and Selendi 'bird' carpets. Trios of red and yellow *cintamani*, as well as feathery blue leaves, are also present on an embroidery in the Victoria and Albert Museum (Circ.92-1953).

The former Harvard scholar Francis Bailey Vanderhoef Junior (1913-2008) was an important figure in the early documentation of Himalayan and Tibetan art. Vanderhoef Jr and Wilver L. Cummings crossed the Himalayas in 1938 to document the religious art and monastery collections. Their photographs from the trip were some of the first of Tibet to be published in the American popular press, including in Time magazine in 1939. Vanderhoef's collection of Tibetan and Himalayan art was donated to and now forms the core of the collection at the Santa Barbara Museum of Art.

Another Ottoman saddle was sold in these Rooms, 23 April 2015, lot 182. A pair of pistols with 19th century velvet and metal-thread saddle holsters of similar form to ours was sold in Sotheby's, 7 October 2009, lot 181.





KÜTAHYA POTTERY FROM A DISTINGUISHED PRIVATE COLLECTION

The following four lots are all 18th century examples of Kütahya pottery. The city of Kütahya lies outside Istanbul, in the far north west of Turkey. Along with Iznik and Çanakkale, Kütahya was one of the great centres of Ottoman ceramic production. Colourful and imaginative, the tiles and vessels produced by the potters there are highly collectible examples of Ottoman art.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

***151**

A LARGE KÜTAHYA POTTERY BOWL
WESTERN ANATOLIA, FIRST HALF 18TH CENTURY

The bowl of deep form on vertical foot, the white exterior painted in red, blue, yellow, green and black with stylised floral motifs, the interior with a similarly painted roundel in the base
4¾in. (11cm.) high; 7½in. (19cm.) diam.

£20,000-30,000

US\$25,000-36,000
€23,000-34,000

In the 18th century, the principle forms produced in Kütahya were small vessels used to prepare and drink coffee (see for instance the following three lots in this sale). However a diverse range of both open and closed forms used in daily life were also produced, including larger bowls of the type seen here. Two bowls of similar scale are in the Sadberk Hanim Museum, included in their recent exhibition on Kütahya (Hülya Bilgi and Idil Zambak Vermeersch, *Kütahya. Sadberk Hanim Museum Kütahya Tiles and Ceramics Collection*, no.35 and 36, p.146-48). Another was sold at Sotheby's, 30 March , lot 133. The decoration on our example is particularly strong and well-controlled.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



152

***152**
EIGHT KÜTAHYA POTTERY CUPS
WESTERN ANATOLIA, FIRST HALF 18TH CENTURY AND LATER
Of various designs, one with pierced sides, the white grounds decorated in various colours
Largest 3¾in. (8.2cm.) diam.; tallest 3in. (7.5cm.) high (8)
£6,000-8,000 US\$7,300-9,700
€6,900-9,100



153

***153**
A GROUP OF FIVE KÜTAHYA POTTERY SAUCERS
WESTERN ANATOLIA, FIRST HALF 18TH CENTURY
The white grounds decorated with various colours in floral and abstract designs
Largest 4¾in. (11.8cm.) diam. (5)
£6,000-8,000 US\$7,300-9,700
€6,900-9,100



154

***154**
A KÜTAHYA CUP AND SAUCER
WESTERN ANATOLIA, FIRST HALF 18TH CENTURY
The cup with rounded body, on a short foot, the blue ground decorated with an overall 'scale and dot' pattern, with four lobed cartouches containing floral sprays, the inside with a narrow band of alternating flowers and knots, the saucer similarly decorated
The saucer 5½in. (13cm.) diam.; the cup 1¾in. (4.7cm.) high
£3,000-4,000 US\$3,700-4,900
€3,500-4,600



***155**
A SILK AND METAL-THREAD LAMPAS PANEL
OTTOMAN TURKEY, PROBABLY 17TH CENTURY
The pistachio-green silk ground woven in white and burgundy silk with curvilinear inscriptions woven with metal-thread set within alternating chevron bands, backed with pink cloth
29½ x 30¾in. (76 x 77cm.)
£6,000-8,000 US\$7,300-9,700
€6,900-9,100
ENGRAVED:
Main chevron: the *shahada* alternating with the paired names of Muhammad and Allah
Minor chevron: Qur'an XXXIII, *sura al-ahzab*, v. 56 alternating with the *Kalimat al-Tawhid*

The present lot is from a group of textiles which were woven to cover some of the most important places in Medina: the tombs of the Prophet Muhammad and those of other important religious figures, as well as a curtain in the Masjid al-Nabawi. The appearance of the *Kalimat al-Tawhid* in the minor chevrons, which invokes God's blessings on Muhammad and all the *Rashidun* Caliphs, suggests that this particular textile may have been intended for one of their tombs. The colouring of this example indicates that it belongs to the earliest group: fragments of silk textiles in the Topkapı Palace with very similar designs and colouration bear the names of Sultan Mehmed III (r.1595-1603) and Murad III (r.1623-40), allowing this textile to be dated to the 17th century (Hülya Tezcan, *Sacred Covers of Islam's Holy Shrines*, Istanbul, 2017, p. 207). A further undated textile with similar colouring and inscriptions, as well as small floral motifs in the chevrons similar to the present lot, is also in the Palace's collection (TSM 13/1659, published by Hülya Tezcan, *op cit.*, no.35, p.209). Another green-ground example was sold in these Rooms, 27 October 2022, lot 164.



VARIOUS PROPERTIES

156

**A SILK AND METAL-THREAD CALLIGRAPHIC PANEL (KISWA)
FROM THE HOLY KA'BA CURTAIN (HIZAM) IN MECCA**
OTTOMAN EGYPT, EARLY 20TH CENTURY

The midnight silk ground embroidered with a monumental *thuluth* inscription,
within a slightly cusped cartouche
86 x 31in. (218.5 x 78.8cm.)

£30,000-50,000

US\$37,000-61,000

€35,000-57,000

ENGRAVED:

Part of Qur'an XLVIII, *sura al-fath*, v. 27
'Truly did God fulfil the vision for His Apostle: Ye shall enter the Sacred
Mosque (*al-masjid al-haram*), if God wills, with minds secure'

This textile was originally part of the *hizam*, the curtain which hangs over
the door of the Ka'ba. When complete, the entire textile would have been
a monumental three metres across and nearly six metres in height. *Kiswa*
textiles were replaced annually, when the outgoing one was generally cut up
and distributed to dignitaries and important people who had undertaken the
pilgrimage that year.

The inscription on this textile – the *bismala* followed by *aya* 27 of *sura*
al-fath –featured prominently on the *hizam* since at least the sixteenth

century. It appears at the centre of a Ka'ba curtain dated to AH 950/1543
in the Topkapi Palace (Hülya Tezcan, *Sacred Covers of Islam's Holy Shrines*,
Istanbul, 2017, no.41, p.220). These words, which neatly encapsulate the
significance of *Haj* and the Qur'an's promise of salvation, continue to occupy
a central position on Ka'ba door curtains to this day. Woven directly onto a
black background without a coloured silk backing, this textile was woven in
the final years of the Ottoman empire, and can be compared to an example
in the Topkapi which is dated AH 1327/1909-10 AD (Hülya Tezcan, *op cit.*,
no.46, p.240).

LOTS 157-169 NO LOT

ORIENTAL RUGS AND CARPETS
(LOTS 170-265)





PROPERTY OF A GENTLEMAN

■170

A NORTH WEST PERSIAN KELLEH

18TH CENTURY

Reduced in length, scattered repairs, ends rewoven
16ft.11in. x 6ft.10in. (515cm. x 208cm.)

£10,000-15,000

US\$13,000-18,000

€12,000-17,000

PROVENANCE:

Anon sale, Christie's London, 8 April 2014, lot 29

The design of the present carpet has its roots in a sub-group of 17th century Kirman 'vase' carpets, such as the famous Gulbenkian and the Mrs E. T. Brown 'sickle leaf' carpets (Arthur Upham Pope, *A Survey of Persian Art*, Oxford, 1938, pl.1235 and 1236). Two early 18th century carpets illustrated by Ellis (C. G. Ellis, *Early Caucasian Carpets*, Washington, 1975, pl.19 and 22, p.68 and p.74), are interesting contemporaneous examples of the migration of these designs from south east to north west Persia. The present carpet relates very closely to a kelleh illustrated in Sarre and Trenkwald, (*Old Oriental Carpets*, Vienna, 1926/1928, pl.17 and 18) and another example in the Skokloster Castle, Sweden, (F. R. Martin, *A History of Oriental Carpets Before 1900*, Vienna, 1908, pl.XXII). The structure and colour palette of our carpet relates closely to another north west Persian kelleh of Safavid Isfahan design, formerly in the collections of F.R. Martin and C.R. Lamm, that sold in these Rooms, 5 April 2011, lot 104.





171

VARIOUS PROPERTIES

■*171

A KARABAGH MEDALLION CARPET
SOUTH CAUCASUS, 18TH CENTURY

Uneven wear, scattered restoration, selvages replaced, ends rewoven
11ft.10in. x 6ft.5in. (360cm. x 209cm.)

£8,000-12,000	US\$9,800-15,000
	€9,100-14,000

PROVENANCE:

Acquired by Otto Bernheimer, Munich, 19 November 1909, as an 'alter Kuba Drachenteppich'
The Bernheimer Family Collection of Carpets, Christie's London, 14 February 1996, lot 18

EXHIBITED:

Ausstellung Orient-Teppiche, Museum fur Kunst und Gewerbe, Hamburg, 1950, no.112, pp.94-95, pl.39.

LITERATURE:

Kurt Erdmann, *Oriental Carpets*, Tübingen, 1960, pl.106,
Volkmar Gantzhorn, *The Christian Oriental Carpet*, Cologne, 1991, ill.479b, p.349 (reproduced from Erdmann).

This carpet belongs to a group of rugs, formerly called 'Kuba' and now generally attributed to Karabagh, produced in the Caucasus while it was under Persian rule. The majority of this group that has survived has been discovered in Turkey, and it is very possible that this, too, was purchased by Otto Bernheimer's brother, Max, on one of his purchasing trips to Istanbul.

In his catalogue of the 1975 Textile Museum Exhibition, Ellis publishes three related pieces, (C.G. Ellis, *Early Caucasian Rugs*, Washington DC, 1975, nos. 15-17). Each of these has a central column of radiating palmettes and panels flanked by lanceolate leaves. The first two carpets illustrated show the design as a repeat which could extend indefinitely. In what would appear to be a development of this, the present carpet, as with Ellis' no.17, has taken a section of this and expanded it into a static centralised design.

The design of the present carpet with its central radiating 'sunburst' medallion, shares these features with a few other rugs. Erdmann in his catalogue entry notes four, but these contain central medallions of various types, including the 'Gohar' carpet with a cruciform lozenge and the possible date 1700 (*Weavers, Merchants and Kings*, exhibition catalogue, Fort Worth, 1984, no 3, pp.72-73). Ellis in his final paragraph to the entry under no. 17, notes three similar carpets, two fragments, and two derivative versions, one of which was more recently published (Şerare Yetkin, *Early Caucasian Carpets in Turkey*, London, 1978, vol.1, pl.35). To this list can be added another, at one time owned by Elio Cittone (Ş. Yetkin, *op. cit.*, vol.2, pl.153, p.34). These share the design of the present carpet, a design which became very popular in the nineteenth century 'Chelaberd' rugs. These however almost all have red grounds, (an exception was sold in these Rooms 26 April 1994, lot 421), in contrast to the blue ground of almost all the eighteenth century examples.

PROPERTY FROM A CANADIAN COLLECTOR

■*172

A LONG KUBA KELLEH
EAST CAUCASUS, MID 18TH CENTURY

Of 'Afshan' design, uneven wear, localised restorations
18ft.3in. x 7ft.11in. (556cm. x 241cm.)

£6,000-10,000	US\$7,300-12,000
	€6,800-11,000

The 'Afshan' design which comprises large flowerheads, split-palmettes and a myriad of small flowerheads, amulets and other minor motifs, set within a delicate, lozenge lattice, proved to be one of the most successful in eighteenth century Caucasian carpets, (Charles Grant Ellis, *Early Caucasian Rugs*, Washington D.C., 1976, pp.84-89). Şerare Yetkin discusses a group of seventeen carpets bearing this same design, four on a red ground, thirteen on blue, of which sixteen are now in the Museum of Turkish and Islamic Art, Istanbul. Yetkin notes another carpet in the museum, formerly in the library of Omer Klose at Erzerum, that displays a variant of the 'Afshan' design with the inclusion of rows of hooked octagons. A colourful 18th century Sauj Bulaq *kelleh* of the same design, displaying a red and yellow reciprocal skittle-pattern border between narrow red guard stripes with small rosettes, is in the James D. Burns Collection, Seattle (*HALI*, Issue 186, p.82, fig.10). A comparable but slightly narrower *kelleh*, displaying the 'Afshan' design on a blue ground, with the same striking yellow and blue reciprocal skittle-pattern border as the present lot, sold in these Rooms, 27 October 2022, lot 179.



172



173

■*173

A KUBA LONG RUG

EAST CAUCASUS, FIRST QUARTER 19TH CENTURY

Of 'Harshang' design, light even wear, localised corrosion and associated repiling, light surface marks, selvages rebound 11ft.7in. x 4ft.10in. (355cm. x 147cm.)

£10,000-15,000

US\$13,000-18,000
€12,000-17,000

PROVENANCE:

Aram K. Jerrehian, sold Sotheby's New York, 27 April 2000, lot 78

EXHIBITED:

'Highstyle to Homestyle', Woodmere Art Museum, Pennsylvania, 1996

LITERATURE:

Dennis R. Dodds et. al., *Oriental Rugs From Atlantic Collections*, Philadelphia, 1996, pl.74

The variety of colour, execution of design and balanced proportions in this Kuba long rug are of exceptional quality which closely relate to a kelleh of 'Harshang' design illustrated by Ulrich Shürmann, *Caucasian rugs*, Braunschweig, 1961, pp.258-9, pl.95. The design of flaming palmettes enclosing stylised peony blossoms, the origin of which ultimately derives from the Isfahan 'in and out' palmette design, was coined the 'Harshang' pattern by Charles Grant Ellis but is also known as the 'Joshagan', or 'Shah Abbas' design (Ş. Yetkin, *Early Caucasian Carpets*, vol. I, p. 64). Ellis notes that the design originated either in Khorasan or India, and is closely related to the 'Afshan' design which was also heavily used in the region, (see previous lot in the present sale). Both the 'Harshang' and 'Afshan' designs proved extremely popular in the 18th and 19th centuries (C.G. Ellis, *Early Caucasian Rugs*, Washington D.C, 1976, pl.28).



174

■*174

A KARABAGH LONG RUG

SOUTH CAUCASUS, THIRD QUARTER 19TH CENTURY

Corroded brown with associated repiling, one end guard stripe rewoven, otherwise good condition 9ft.4in. x 4ft.2in. (285cm. x 122cm.)

£6,000-8,000

US\$7,300-9,700
€6,800-9,000

VARIOUS PROPERTIES

■*175

A KUBA LONG RUG

EAST CAUCASUS, DATED AH 1282 / 1865-6 AD

Good pile, slightly corroded brown and yellow, touches of repiling, a few repairs, selvages replaced 10ft.5in. x 4ft.3in. (317cm. x 130cm.)

£5,000-7,000

US\$6,100-8,500
€5,700-7,900



175

The design of this rug derives from 18th century prototypes. The cruciform comprising four radiating palmettes can clearly be seen in an 18th century carpet in Turkey (Şerare Yetkin, *Early Caucasian Carpets in Turkey*, London, 1978, vol.1, pl.53). An example published by Schürmann, very similar in all details to the present lot but on a rich red ground, bears the date AH 1204 (1789-80 AD) which would make it surprisingly early, (U. Schürmann, *Caucasian Rugs*, Cologne, 1964, no.65, pp.194-5; and *Ausstellung Kaukasische Teppiche*, Frankfurt, 1962, no.99). A comparable red ground long rug, bearing a date 1310AH (1892-93), which seems more plausible, is illustrated by Bennett, (I. Bennett & A. Bassoul, *Rugs of the Caucasus*, Beirut, 2003, pl.81). A very closely related but undated indigo ground kelleh was sold in these Rooms, 11 February 1998, *Battilossi Tappeti d'Antiquariato*, lot 108 and which later sold in Sotheby's New York, 7 April 1999, lot 41.



176

PROPERTY FROM THE JAMES D. BURNS COLLECTION

■*176

A SOUTH CAUCASIAN RUG
PROBABLY KARABAGH, CIRCA 1880

Mostly very good pile throughout, heavily corroded dark brown
6ft.4in. x 4ft.3in. (192cm. x 130cm.)

£5,000-7,000	US\$6,100-8,500
	€5,700-7,900



177

■*177

A KARACHOPF KAZAK RUG
SOUTH CAUCASUS, LATE 19TH CENTURY

Areas of repiling, selvages partially rebound
6ft.3in. x 4ft.2in. (191cm. x 127cm.)

£7,000-9,000	US\$8,500-11,000
	€8,000-10,000

A Karachopf rug of this particular sub-group using box medallions and red polygons but on a green field, was published by as early as 1922 by Werner Grote-Hasenbalg, *Der Orientteppich. Seine Geschichte und seine Kultur*, Berlin 1922, vol. 2, Pl.27. A comparable example on a blue ground with the same linked inverted C-bracket border sold in these Rooms, 3 May 2001, lot 20.



178

■*178

A SEWAN RUG
KAZAK REGION, SOUTH CAUCASUS, CIRCA 1880

Localised light wear, scattered areas of repiling
8ft.10in. x 6ft.10in. (269cm. x 206cm.)

£7,000-9,000	US\$8,500-11,000
	€8,000-10,000

PROVENANCE:
Sotheby's New York, 31 January 2014, lot 18

This Sewan Kazak rug from the south-west Caucasus represents another well-defined group named after Lake Sevan in the Central Transcaucasus. Among the boldest of Caucasian designs, the drawing of the central medallion, which extends along the entire length of the field, appears to fall into three different design shapes that include larger wings and arrowheads, square or squared-octagonal ends, into which the present lot falls, or straight sides with an arrowhead finish. The shape of this medallion is highly reminiscent of the much earlier Anatolian Bellini 'Keyhole' design, a 16th century example of which was in the collection of H. Kirchheim, *Orient Stars, A Carpet Collection*, Stuttgart and London, pp.234-5, pl.159. For a fuller discussion on the design development of this group see, "The Development of Four Kazak Designs", Raoul Tschbull, *HALI*, Vol 1, No.3, p.257-259. A comparable Sewan rug is illustrated by Herrmann, (E. Herrmann, *Seltene Orientteppiche*, VI, Munich, 1984, pp.82-3, pl.26).

PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTOR

■*179

A BORJALU RUG

KAZAK REGION, SOUTH CAUCASUS, EARLY 19TH CENTURY

Localised minor restoration and repiling, overall good condition
7ft.4in. x 4ft. (225cm. x 123cm)

£40,000-60,000

US\$49,000-73,000

€46,000-68,000

PROVENANCE:

With Galerie Sailer, Salzburg, 1980's
Acquired from the above, circa 1985
Thence by descent

LITERATURE:

HALI, Issue 25, Vol 7, No 1, 1985, p.1

The arrestingly bold design of this rug has a particularly archaic form which, together with its bright but warm colour and relaxed handle, places it distinctly amongst the earliest group of Borjalu rugs. The thin handle of the structure is particularly supple and is again synonymous with an early date of production. A similar palette that includes a sagey grey-green, soft red and aubergine, can be seen on an example sold at Grogan's, Boston, 22 April 2006, lot 110 for a near record price. Both rugs have reciprocal polychrome triangle guard stripes which is considered to be a feature of early Kazaks (see *HALI*, Vol 3, No.1, p.77, fig.9)

The central rectangular panel on the present rug is filled with two concentric hooked yellow, green and ivory hexagons separated by two small octagonal-filled boxes to each side. It is the breadth of the border however, with the relatively loose interpretation of the zig-zag hooked stripes, truncated at one end to allow for an openly spaced end panel filled with hooked triangles, that dominates the design. The ivory hooked bars are so broad in the end panel that it now appears to have an ivory ground upon which three separate alternate facing hooked bi-tonal pyramids rest. While the design is immediately recognisable, the archaic treatment in this particular rug plays further with the space and perhaps eludes to the outline of an *elibelinde* figure of motherhood in its overall design. However one wishes to interpret the design, this strikingly beautiful rug, which has remained in the same private collection for nearly forty years, is a rare example.





180

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

■180

A KARACHOPF KAZAK RUG
SOUTH CAUCASUS, CIRCA 1880

Uneven wear, localised restoration, selvages partially rebound
7ft.6in. x 5ft.9in. (229cm. x 175cm.)

£6,000-8,000

US\$7,300-9,700
€6,800-9,000

PROVENANCE:

Purchased in Italy in 1994 by the present owner.

The bold design of this rug with its sea-green field, comprising a central white-ground octagonal medallion surrounded by four white-ground squares, is characteristic of Karachopf Kazak rugs, woven in a 2:1:2 formation. A comparison of green-ground Karachopfs reveals that there are various sub-groups which differ in ornamentation and palette, and must have been woven in different villages. The present rug relates to the star-filled octagon group that is frequently paired with the 'leaf and calyx' border design. Here the rug displays a more unusual variant that comprises an alternating pattern of paired hooked brackets with squared groups of small inward facing arrows. A comparable example displaying a similar star-filled octagon and squares sold in these Rooms, 23 July 2020, lot 66.



181

PROPERTY FROM A PRIVATE AMERICAN COLLECTOR

■*181

A KARACHOPF KAZAK RUG
KAZAK REGION, SOUTH CAUCASUS, CIRCA 1870

Light localised wear, heavily corroded dark brown, minor restorations
7ft.3in. x 6ft.1in. (222cm. x 186cm.)

£8,000-12,000

US\$9,800-15,000
€9,100-14,000

PROVENANCE:

Bought in New York by the present owner in the 2000's.

The rugs attributed to the town of Karachopf region come in two main types: the present lot belongs to the less common group, examples of which are defined by the series of rectangular or polygonal medallions arranged along the vertical axis (Ian Bennett, *Oriental Rugs: Volume 1 – Caucasian*, London, 1981, no.5, p.25). The Turkmen *Kochanak* hooked device within the border is a characteristic of the group. A strikingly similar rug, both in its design and colouring, was published by Eberhart Herrmann, *Asiatische Teppich- und Textilkunst 4*. Munich 1992, no. 39. A further comparable example is published by D. Dodd & M. L. Eiland Jr., *Oriental Rugs from Atlantic Collections. Philadelphia* 1996, no.70. A still more similar rug - which also features a *Kochanak* border and was formerly in the Ritman collection - was sold by Sotheby's New York, 14 December 1995, lot 108, where it was purchased by Eberhart Herrmann.



182

■*182

A LORI PAMBAK RUG
KAZAK REGION, SOUTH CAUCASUS, THIRD QUARTER 19TH CENTURY

Light localised wear, corroded brown
7ft.9in. x 4ft.11in. (236cm. x 151cm.)

£10,000-15,000

US\$13,000-18,000
€12,000-17,000

PROVENANCE:

Bought in New York by the present owner in the 2000's.

The rugs of Lori Pambak, a village in present-day Armenia, can be recognised by the characteristic quatrefoil motif reserved against the octagonal central medallion. The design draws on two main influences. On the one hand, the arrangement of a main central medallion with two drop pendants, resembles Anatolian village rugs, derived in turn from Ottoman and Safavid book covers. On the other, the distinctive central motif is believed to be derived

from confronted pairs of bird and animals, which resonated with Central Asian shamanic beliefs (Raoul E. Tschebull, *Qaraja to Quba: Rugs and Flatweaves from East Azerbaijan and the Caucasus*, London, 2019, no.28, p.130). The combination of these two influences – the one rooted in the urbane courtly culture of Istanbul and Isfahan, the other in the steppes – reflects a creative tension which runs through Caucasian weaving culture.

Though examples from the early 19th century have more recognisable bird motifs in the central medallion, the large number of small motifs scattered across the field indicates that this rug was still likely woven well before the turn of the century. The design of the current lot, in particular the border, finds a close parallel in an example which was sold at Sotheby's New York, 27 September 2012, lot 4, or a further example formerly with Peter Bausback, sold by Rippon Boswell, 5 December 2009, lot 113.





184

■*Ω185

A PETAG TABRIZ CARPET
NORTH WEST PERSIA, CIRCA 1930

Of 'Vase' design, bearing the *cintamani* signature, full pile throughout, minor localised restorations, near excellent condition
14ft. x 11ft.8in. (427cm. x 356cm.)

£22,000-26,000
US\$27,000-32,000
€25,000-29,000

The design of this striking PETAG carpet is a direct copy of one of the most magnificent Safavid Kirman 'vase' carpet designs woven. A Safavid fragment of this design, now in the Museum fur angewandte Kunst, Vienna, and which very likely this carpet copied as its design source, was first published in colour by E. Sarre and H. Trenkwald, *Alt-Orientalische Teppiche*, Vienna, 1926-28, Vol.II, pl.8, vol.I, pl.31. Another well documented fragment of an original 'vase' carpet, displaying the same sky-blue ground with scrolling interlaced split palmette arabesques, was formerly in The Bernheimer Family Collection, sold in these Rooms, 14 October 1996, lot 150.

The PETAG workshop (Persische Teppiche A.G.), was a German initiative founded in Berlin in 1911. Guided by Heinrich Jacoby, author of "*Eine Sammlung Orientalischer Teppiche*", Berlin, 1923, amongst other works, a

■*184

A ZIEGLER MAHAL CARPET
WEST PERSIA, CIRCA 1890

Light localised wear with scattered restoration and repiling
14ft. x 11ft.3in. (427cm. x 343cm.)

£8,000-12,000
US\$9,800-15,000
€9,100-14,000

large workshop was opened in Tabriz. The carpets are identified by the use of a particularly high quality, lustrous wool, the natural vegetal dyes and their distinctive 'signature' formed of three *cintamani* roundels generally located in the corner of the field or border pattern. At the end of the 19th century/early 20th century, there were a number of highly important publications on the history of Oriental carpets which included large-scale black and white, and more importantly, some colour illustrations, of magnificent Safavid and Ottoman carpets. Publications such as *A History of Oriental Carpets before 1800*, by F.R. Martin, Stockholm, 1908; Friedrich Sarre's, *Orientalische Teppiche*, Vienna, 1892, and *Alt-Orientalische Teppiche*, by F. Sarre and Herrman Trenkwald, Vienna, 1926, gave the workshop access, for the first time, to the great 16th and 17th century carpet designs.

A slightly larger carpet woven with an identical design from the same workshop sold in these Rooms, 27 October 2022, lot 246. A PETAG carpet displaying the same light blue coloured field, but with an elegant single-plane 'shrub' lattice design sourced from a fragment in the personal collection of Friedrich Sarre, (Friedrich Sarre and Hermann Trenkwald, *Altorientalische Teppiche*, Vienna and Leipzig, 1928, pl.8) sold in these Rooms for a record price at the time, 28 October 2021, lot 167.



185



186

■*187
A BIJAR WAGIREH
WEST PERSIA, LATE 19TH CENTURY

Full pile throughout, overall excellent condition
4ft.6in. x 3ft.7in. (142cm. x 113cm.)

£3,000-5,000	US\$3,700-6,100
	€3,400-5,700

PROVENANCE:
Anon. sale, Christie's London, 10 April 2008, lot 142



187

■*186
A BAKHTIARI CARPET
WEST PERSIA, CIRCA 1900

Localised wear, light surface marks, overall very good condition
19ft.2in. x 13ft.10in. (585cm. x 419cm.)

£8,000-12,000	US\$9,800-15,000
	€9,100-14,000



188

■188
A WEST PERSIAN HORSE COVER
LATE 19TH CENTURY

Minor touches of wear, overall good condition
5ft.2in. x 4ft.2in. (158cm. x 127cm.)

£12,000-16,000	US\$15,000-19,000
	€14,000-18,000

The inscription reads: *hasb al-farmayish mu'tamid al-sultan aqa-yi habibullah khan dama iqbaluhu al-'ali bi-jihat-i bandigan janab-i jalalat-ma'ab-i ajall aqa-yi beglerbegi*. ('Order of Mu'tamid al-Sultan Aqa habibullah Khan, may his lofty fortune last, for the sake of [one of God's] servants His excellence the glorious, the most glorious Aqa Beglerbegi (Governor General), may his lofty shadow be extended').

Though many horse covers are decorated with stylised animals, examples of such an overtly pictorial nature as this one are attributed to West Persian

weaving centres. Two examples are published by Parviz Tanavoli (*Horse and Camel Trappings from Tribal Iran*, Tehran, 1998, nos. 2 and 3), of which the former has a dark green border with a similar floral meander to the present lot. A pictorial *khordjin*, also attributed to Bijar, was offered by Rippon Boswell, 29th November 2014, lot 65, and is dated to AH 1347/1929 AD.

Based on the weaving of this horse cover and what is known of the patron, it is likely that this example was woven a few decades earlier: Mu'tamid al-Sultan Habibullah Khan is also recorded in a document dated 2 Shawwal 1330 (1911), arranging the estate of his wife in the event of his death. When this was woven the horse and trap was a relatively new arrival in Iran and had become a symbol of progress. Mozaffar al-Din Shah liked being photographed in them as he visited European capitals, though he generally steered clear of them after 1900 when a French anarchist attempted to shoot him as he travelled across Paris in one. The carriage of Nasir al-Din Shah is preserved today at the Historical Automobile Museum, Tehran.



■*189

A LARGE BIJAR CARPET
WEST PERSIA, CIRCA 1880

Insignificant spots of repiling, otherwise near excellent condition
18ft.11in. x 11ft.5in. (575cm. x 348cm.)

£35,000-45,000

US\$43,000-55,000
€40,000-51,000

This very handsome large-scale arabesque-design is a variant of the well-researched *Garrus* design which appears on the often cited group of revival-period Bijar workshop carpets, commissioned by or for a notable of the Garrus district of Persian Kurdistan in the late 19th and early 20th centuries (see Annette Ittig, *HALI* 4/2, 1981, pp.124-127). As so often is the case, we can trace the source of the design back to one of a number of highly successful overall pattern designs, incorporating interlocking arabesques and floral decoration, woven by the Kirmani weavers in south east Persia in the 17th century. A close variant of this design began to be woven in north west Persia in the 18th century and by the 19th century it was commonly associated with the small weaving centre of Garrus, near Bijar in west Persia, however it was not exclusively woven there. Among the best known of the

group are the McMullan carpet in the Metropolitan Museum of Art, New York (J McMullan, *Islamic Carpets*, pl.22, New York, 1965, with altered date, shown by Ittig to have been 1309, not 1209 as McMullan believed), and the rug dated 1324 AH (1906 AD) in the Tehran Carpet Museum illustrated on the cover of *HALI* 1/1 (1978).

While most large examples with this design are woven on an indigo ground, the rich tomato-red of the present lot is rarely seen. The impressively large scale of the design is formed of paired inverted split-palmettes that alternate with the golden yellow and cerulean-blue palmettes, which form wide bands that alternate with thinner bands of flowering anemone, leafy branches and interlocking arabesque cartouches. The same large-scale tre-foil palmettes issuing star-like anemones, appear on a carpet sold as part of the Dani and Anna Ghigo Collection, in these Rooms, 12 May 2016, lot 315 and on a carpet more recently sold in these Rooms, 2 May 2019, lot 238. A further related example is illustrated in Murray L. Eiland Jr. & Murray Eiland III, *Oriental Carpets, A Complete Guide*, New York, 1973, fig.72, p.102.





190

■*190

A TABRIZ CARPET
NORTH WEST PERSIA, CIRCA 1890

Overall very good condition
13ft.3in. x 9ft.2in. (405cm. x 252cm.)

£6,000-8,000

US\$7,300-9,700
€6,800-9,000

■*191

A SULTANABAD CARPET
WEST PERSIA, CIRCA 1890

Light uneven wear, overall very good condition
16ft.8in. x 12ft.5in. (509cm. x 379cm.)

£8,000-12,000

US\$9,800-15,000
€9,100-14,000



191





192

■*193
AN USHAK CARPET BORDER FRAGMENT
WEST ANATOLIA, LATE 16TH CENTURY

Comprising a section of the border, mounted
1ft.5in. x 1ft.3in. (44cm. x 37cm.)

£1,500-2,500 US\$1,900-3,000
 €1,700-2,800

PROVENANCE:
Carpets from the Collection of Dr. and Mrs. Jon Thompson,
Sotheby's New York, 16 December 1993, lot 67
Anon. sale, Sotheby's London, 9 October 1996, lot 17

This highly unusual fragment is evocative of what would once have been an extraordinary carpet. This section has part of a sky-blue outer guard stripe with cloudband motifs, and next to it a red-ground main border with finely executed yellow tracery, as well as a golden-yellow floral meander minor stripe and the edge of the indigo inner guard stripe. An Ushak carpet in the L A Mayer Museum (Ca 64-86) has an identical succession of border patterns enclosing a blue-ground medallion design, and exceeds five metres in length.

This particular fragment was formerly part of the collection of Dr. Jon Thompson, who remarked in *Milestones in the History of Carpets* that 'early blue-ground Ushak medallion carpets are much rarer than their frequent publication might suggest' (Milan, 1996, pl.7, p.88). The fragment would have caught his eye thanks to the highly unusual combination of motifs legible on it. The arched border on the present carpet is also unusual, normally associated with small medallion Ushak rugs. Cloud bands are still more of a rarity, appearing also on small medallion rugs, like the example sold in these Rooms, 31 March 2022, lot 197, or on Selendi 'Bird' carpets. The combination of the two is a rarity indeed.



193

196

PROPERTY FROM A CANADIAN COLLECTOR

■*192
A SMYRNA CARPET FRAGMENT
WEST ANATOLIA, 17TH CENTURY

Comprising a section of the border, guard stripes, and part of the field, uneven wear, mounted
2ft.2in. x 2ft.7in. (66cm. x 79cm.)

£2,000-3,000 US\$2,500-3,600
 €2,300-3,400

PROVENANCE:
Carpets from the Collection of Dr. and Mrs. Jon Thompson,
Sotheby's New York, 16 December 1993, lot 74;
Anon. sale, Sotheby's London, 9 October 1996, lot 39

The group of 'Smyrna' rugs were named after the contemporary European name for Izmir, the port where they were loaded onto ships destined for the European market. Werner Grote-Halsenbalg notes that they were woven under the direct supervision of Dutch merchants (quoted by Alberto Boralevi, *Geometrie d'Oriente: Stefano Bardini e il Tappeto Antico*, Livorno, 1999, no.27, p.86). Despite this foreign influence, they still drew heavily on Ottoman court designs: the section of the border which survives here is typical of the border designs found on couple-columned 'Transylvanian' prayer rugs of the same period (Spuhler, König, and Volkmann, *Alte Orientteppische*, Munich, 1978, no.20, p.66).

This fragment is taken from the bottom-left hand corner of the original carpet. The original decoration would have consisted of two or possibly three ascending columns of alternate-facing large artichoke-shaped palmettes, without a central medallion. A very similar complete carpet, with a near-identical main border, was sold in these Rooms as part of The Davide Halevim collection, 14 February 2001, lot 52. The touches of green in this fragment though bear comparison with a slightly older – and also fragmentary – example collected by Stefano Bardini who, Boralevi suggests, seems to have 'had a particular feeling for Smyrna carpets' (Alberto Boralevi, *op cit.*, no.28, p.88).



194

VARIOUS PROPERTIES

■*194
AN USHAK SAF FRAGMENT
WEST ANATOLIA, 17TH/18TH CENTURY

Comprising a section of the left hand border and three couple-column arches, areas of loss, lined
3ft.10in. x 7ft.4in. (117cm. x 224cm.)

£7,000-9,000 US\$8,500-11,000
 €8,000-10,000

In contrast to single-niche prayer rugs, *safs* were laid on the floor of mosques to mark out space during communal prayer. The commissioning of a carpet like this seems to have been integral to the construction of a sacred space in early modern Ottoman mosques: while Sinan was busy with the construction of the Süleymaniye mosque, a *firman* was sent to the *Qadi* of Küre to order a number of carpets to be woven. Though we cannot know what form those carpets would have taken, the Vakıflar in Istanbul preserves fragments of *saf* carpets from the 16th and 17th centuries which – like the present lot – were woven in Ushak.

This fragment is taken from a known *saf* which is said to have been woven for the fourteenth-century Ulu Cami in Bursa, much of which is covered by a large *saf* to this day. The largest known fragment is in the Linden Museum, Stuttgart (inv. no. A40.196), which has two complete rows of five niches, as well as part of the bottom outer border. The present lot, however, preserves part of the left hand border which is a convincing match for that on the Linden fragment. Connecting these two may be the fragment published by W. B. Denny from the Marshall and Marilyn R. Wolf Collection (*The Classical Tradition in Anatolian Carpets*, Washington DC, 2002, no.50, p.115) which seems to have been taken from the bottom left-hand corner of the carpet. Another part of the same *saf* was sold in these Rooms as part of *The Christopher Alexander Collection*, 10 April 2008, lot 106, and further examples were sold by Sotheby's London, 10 June 2020, lot 253, and by Austria Auction Company, 30 January 2021, lot 46.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

197

WOVEN ART IN WESTERN PAINTINGS

Carpets and luxury textiles have been symbols of power, status and great wealth for millennia, but due to their use and relative fragility they have often not survived in great numbers. As a result, the importance of paintings for our knowledge of early carpets cannot be overstated, as they provide context for these weavings and allow us a glimpse into how they were traded, used and valued by their wealthy owners.

In 1271–72 Marco Polo famously remarked that the best and most beautiful carpets in the world were made in Turkomania (Anatolia). Italian artists of the 14th century were the first to depict oriental carpets, the majority of which originate from Anatolia. The importance and status of these precious textiles is conveyed by the fact they were initially only found in depictions of religious scenes, often under the foot of the Virgin or as altar coverings.

By the 16th century carpets had become important inclusions in fashionable still lifes, portraits, and genre scenes reflecting the wealth and sophistication of the patron. It is interesting to note that in the 19th century when carpet scholarship was born, it was to the paintings of the Renaissance artists that the authors looked in order to classify the different types of carpets. To this day a number of groups of early Turkish carpets are referred to by the names of the artists that depicted them, most famously Lotto, Ghirlandaio and Holbein.

The following surviving group of ten rugs show identifiable rug designs depicted in near contemporaneous paintings executed in the 15th, 16th and 17th centuries. These paintings are a crucial method with which one can place these works of art into context, preserved in all their glory, whether in a sacred area, displayed on a table top, hung from an open window or depicted in a royal interior.

*Jean de Dinteville and Georges de Selve ('The Ambassadors'),
Hans Holbein the Younger, 1533, © The National Gallery, London*



PROPERTY OF A DISTINGUISHED EUROPEAN COLLECTOR

■*195

AN ANATOLIAN 'PHOENIX IN OCTAGON' RUG

CENTRAL OR EASTERN ANATOLIA, LATE 15TH / EARLY 16TH CENTURY

Areas of restoration, reduced in size, lined and mounted
6ft.7in. x 3ft.11in. (200cm. x 119cm.)

£100,000-150,000

US\$130,000-180,000

€120,000-170,000

PROVENANCE:

With Otto Bernheimer
From whom purchased by the father of the present owner in 1996
Thence by descent

EXHIBITED:

Colnaghi Gallery, London, *Turkish Rugs and Old Master Paintings*, by J Eskenazi
and The Textile Gallery, 15 March - 3 April, 1996

LITERATURE:

Otto Bernheimer, *Alte Teppiche des 16. bis 18. Jahrhundert-s*, Munich, 1959, pl.13.
HALI, vol.5, no.4, 1983, p.514, exhibition review.
The Textile Gallery, London, *The Textile Gallery Brochure 2*, (text by Michael
Franses and Ian Bennett), The Textile Gallery, London, 1986, no. III, pp. 5-7.
London, Colnaghi Gallery, *Turkish Rugs and Old Master Paintings*, by J Eskenazi
and The Textile Gallery, London, 1996, no.1, pp.4-5.
HALI, Issue 86, May 1996, p.149.
Michael Franses, 'An Early Anatolian Animal Carpet and Related Examples',
2013, p.267, fig.b

The Annunciation, Church of Sant' Alessandro,
Brescia, Jacopo Bellini, early 1430's;
© Inventario dei Beni Ecclesiastici della
Diocesi di Brescia, Aut. Prot. N. 070/2023



This unique rug belongs to the extraordinary group of 'Animal' carpets, so-called due to the inclusion of animals and birds within their designs which were woven in Anatolia during the Seljuq and early Ottoman period. Only eighteen animal rugs are known to have survived from this period, seven of which are small fragments. This group represents the earliest Oriental carpets to be identified in Renaissance paintings of the 14th century and which continue to be depicted in Western European paintings throughout the 15th century. Nearly sixty early Sienese and Florentine paintings, executed from this period were identified by John Mills in 1978, as depicting animal figures in rugs, (M.Franses and J.Eskenazi, *Turkish Rugs and Old Master Paintings*, 1996, p.4). The comparison of animal-style carpets on Renaissance paintings, for which the painter and the date of origin are often known, and which have survived in far greater number and in much better condition than the fragile materials of 15th century weavings, allows for the determination of a "*terminus ante quem*" date for existing carpets of similar design. By this method, a variety of existing carpets could be dated by comparison to their painted counterparts.

A general compositional analysis of the animal-style rugs from Renaissance paintings was first developed by Kurt Erdmann, *Orientalische Tierteppiche auf Bildern des XIV und XV Jahrhunderts*, Staatliche Museen zu Berlin, 1929, pp.261-298. Erdmann divides the group by their large or small rectangular compartments. Each compartment contains an octagon, which in turn contains animal figures of four types: "Heraldic" animals, including single- or double-headed eagles; paired birds and a tree; single birds or quadrupeds in a geometric frame; paired animals within a frame, sometimes depicted in combat.

The rich red ground on the present rug is loosely decorated with small polychrome 'Crivelli' star octagons, tiny amulet fillers and the suggestion of spandrel fragments to each corner. However, it is the decoration within each of the two dominant indigo octagons, with the highly abstracted paired, inverted figures of phoenixes that is immediately striking, both in their lightning-bolt drawing and rainbow-striped colouring. This traditional Chinese motif was most probably introduced into Islamic art by the Mongols, or artists working for them, during the thirteenth century. The imagery of a

phoenix with the same elongated body and barbed head as those in the present rug, can be seen emerging from beneath the robes of the Virgin Mary, as she seemingly kneels on a rug decorated with at least two octagons, in an early Renaissance painting of *The Annunciation*, early 1430's, by the Italian artist, Jacopo Bellini (1396?-1471?), church of



Detail of *The Annunciation*

Sant' Alessandro, Brescia. Bellini's exquisitely fine, and seemingly accurate, treatment of the golden robes adorning Mary, suggest that his depiction and appreciation of textiles was a matter of great interest, which would suggest that is depiction of the carpet was equally handled with as much care.

In 1886, Wilhelm von Bode discovered in an Italian church the iconic 15th century 'dragon and phoenix' carpet which now resides in the Islamic Museum, Berlin. That fragmented carpet depicts the highly stylised figures of a dragon and phoenix in combat, set within two octagons upon a yellow ground. The phoenix is seen to be swooping down upon the dragon from above with an elongated body, a jagged head and a feathered tail. The main border is composed of stepped scrolling S-motifs set upon a yellow ground which is this same border design that appears in Bellini's *Annunciation*, but with its colours reversed. Bode identified a carpet in Domenico di Bartolo's 1440 painting, *The Marriage of the Foundlings* with marked similarities to the 'dragon and phoenix' carpet. This marks the beginning of the "ante quem" method, which was subsequently further elaborated by the "Berlin School" of History of Islamic Art.

The Marby Bird rug, discovered in the Swedish church of Marby in Jämtland province, and which is now in Stockholm's Museum of National Antiquities, is another of the group which was radiocarbon dated to 1300-1420. It similarly displays an octagon in each half of the field, each filled with a tree flanked by an inward facing bird. The tree is mirrored along the horizontal central axis of the octagon in a way which suggests its image is reflected in water. This ancient motif, common in woven silk and wool textiles from the early Middle Ages onwards. There is a close relationship between the Marby rug and the Berlin Dragon and Phoenix rug in style, colour and in technical details. Another example to survive from this group, now in the Vakiflar Museum, Istanbul, depicts two confronting birds or animals, flanking a tree, (Belkis Balpinar and Udo Hirsch, *Carpets of the Vakiflar Museum Istanbul*, Wesel, 1988, pp.190-1, pl.7). This archaic design tradition is found in art from ancient Mesopotamia but also suggests connections to Anatolian and other weaving traditions, (see Susan Day, 'Tree of Life', *HALI* 170, pp.86-95). The octagonal medallions recall animal rugs and the rectangular reserves are similar to those seen in large-pattern 'Holbein' rugs from the same period.

The colours on the present rug are astonishingly well preserved and are used to their maximum effect, which is typical of the very best early Anatolian weavings. The alternating green, red, blue and yellow lapets which survive to a greater degree along the upper edge of the rug, are striking in both their colour and their decoration, with a vertical cruciform stake emerging from a circle with a radiating collar. The border, of *elibelinde* form, is another ancient design that continues throughout Anatolian weaving history up to the 20th century.

This 'Phoenix in Octagon' rug, which appears for the first time on the auction market, and which has remained in the same private European collection for nearly thirty years, is a unique and rare survivor amongst the small group of known 'Animal' rugs in its depiction of the mythical phoenix.





■*196

A 'GHIRLANDAIO' RUG
WEST ANATOLIA, 17TH CENTURY

Even wear, scattered old restorations
5ft.7in x 4ft.4in. (171cm. x 133cm.)

£50,000-70,000

US\$61,000-85,000
€57,000-79,000

PROVENANCE:

With Eberhart Herrmann, Munich, from whom purchased after 1988,
Thence by descent

LITERATURE:

E. Herrmann, *Seltene Orientteppiche X*, Munich, 1988, no.13

The design of the present rug was named after Domenico Ghirlandaio, the mid-15th century Italian artist who depicted a rug with this design in his painting, *Madonna Enthroned for the church of San Giusto alle Mura* which is now in the Uffizi Gallery, Florence, (depicted below). While the exact type of rug depicted in this painting has never been found, the field design of the present lot and associated carpets are similar in style to the painted rug. This design can be encountered in Turkish carpets dating back to the fifteenth century but which continues to be seen well into the nineteenth century. Şerare Yetkin classifies the rug depicted by Ghirlandaio, and by association similar rugs, as type III Holbein carpets based on the octagon-in-squares centres of the medallions (Ş.Yetkin, *Historical Turkish Carpets*, Istanbul, 1981, pp.59-65).

Three other rugs similar to the present rug are also known: one in a German private collection (M. Volkmann, *Alte Orientteppiche*, Munich, 1985, no.18), one which sold in the *Bernheimer Family Collection of Carpets*, in these Rooms, 14 February 1996, lot 110, now in the Zaleski Collection, Italy, and one which sold in these Rooms, 26 October 2017, lot 306. Like ours, the Christie's example has only one medallion but is set against a more open green field. The Volkmann and the Bernheimer are similarly on shaded emerald-green fields but rather than a single centralised medallion they have double medallions. All four rugs share the same cruciform motif border. This cruciform motif can be seen in other Anatolian rugs both as border and field design and is the subject of much discussion by Werner Brüggemann (W. Brüggemann and H. Böhmer, *Rugs of the Peasants and Nomads of Anatolia*, Munich, 1983, pp.60-70). Writing in Volkmann, Brüggemann points out that the use of this border divided into quadrants by colour is uncommon in connection with 'Ghirlandaio' carpets (Volkmann, *op.cit.*, p.56).



Madonna and Child with Saints, Domenico Ghirlandaio, 1484, © Photo Scala, Florence - courtesy of the Ministero Beni e Att. Culturali e del Turismo



■*197

A 'HOLBEIN' VARIANT RUG

CENTRAL OR EAST ANATOLIA, LATE 16TH / EARLY 17TH CENTURY

Localised light wear, rewoven side guard stripes and end border, minor restorations
6ft.6in. x 3ft.10in. (197cm. x 117cm.)

£80,000-120,000

US\$98,000-150,000

€91,000-140,000

PROVENANCE:

Eskenazi, Milan, 1981

Anon. sale, Christie's New York, 12 September 1989, lot 108

Thence by descent

EXHIBITED:

J. Eskenazi, *Il Tappeto Orientale Dal XV al XVIII Secolo*, 21 January - 20 February, Milan, 1982

LITERATURE:

George Butterweck, *Antike Anatolische Teppiche*, The Vienna Society, 1983, p.78, pl.14;

J. Eskenazi, *Il Tappeto Orientale Dal XV AL XVIII Secolo*, 21 Gennaio - 20 Febbraio, Milan, 1981, p.80, pl.16;

Hannah Erdmann, *Türkische Kunst und Kultur aus osmanischer Zeit*, Verlag auel Bongers Recklinghausen, 1985, Vol. 2, Frankfurt p.215, pl.XXIV;

HALI, Issue 48, December 1989, p.88



The Mass of Saint Giles, Master of Saint Giles, circa 1500
2023 © The National Gallery, Presented by the Art Fund, 1933

The field design of the present lot stems from the celebrated group of 16th century 'Large-pattern Holbein' carpets of central Anatolia. The 2:1:2 design formation on the present rug is characterised by the large central octagon set within a square medallion, here filled with small geometric and floral motifs. This is set between two broad bands consisting of two smaller paired octagons with an ornamental knotted profile, each octagon is squared within open bracket corners. The plain camel field, woven here with real camel hair, is absent of any decorative motifs, which accentuates the intricate ornamentation within the octagons still further.

At each corner of the central square medallion there is a zoomorphic motif formed of three angular branches which terminate with a triangular head. This archaic motif appears in the border of a carpet fragment discovered in Egypt by Carl Johan Lamm in 1937, which he attributed to Asia Minor, second half 15th century, and which now is in the Röhss Museum, Gothenburg (n.inv. 322-1935) (J. Eskenazi, *op.cit.*, p.37). The red and white minor spotted motifs arranged arbitrarily within the central octagon, as well as the bird-like red and white forms within each of the smaller octagons, are similar to a carpet originally from the Sivrihisar Mosque, now in the Vakıflar Museum, Istanbul, and another from the Sheikh Baba Yusuf mosque in Sivrihisar, (*HALI*, Vol 6, No 2, *Anatolian Civilisations II*, pp.157-8, fig. 6 and 7). On both of those examples the central decoration is more carefully arranged and more precisely drawn than on the present rug however, it is possible that the small red segments which were once conceived as part of the ground colour, over which was laid the green knotted radiating petals, particularly clear on fig.7, have, over time, become independently dispersed forms as seen on the present rug.

The central field is enclosed within a narrow red border of small polychrome quartered octagons each centred with a cruciform motif containing an infinite knot. This rare border variant with the cruciform motif appears on an early Anatolian village rug fragment discovered in Fostat as well as on a carpet from the Alaeddin mosque in Konya (J. Eskenazi, *op.cit.*, p.38).

The precise dating of this rug has proved difficult. Both Michael Franses and Ian Bennett attributed it to 16th/17th century central Anatolia, which was echoed in the Christie's 1989 catalogue. George Butterweck considered it to have been woven more specifically in Bergama, West Anatolia, circa 1700, (G. Butterweck, *op.cit.*1983), while Hannah Erdmann considered it to have been even later still, suggesting that it was woven in the 19th century, a theory which seems improbable. While opinion varies on this, what is widely agreed upon, is that this rug is a rare and intriguing example of the 'Large-Pattern Holbein' tradition which survives in exemplary condition. The popularity of the pattern throughout the Islamic world is exemplified by its continued use into the late 19th century in the familiar Anatolian village rug designs of Bergama (see lot 246 in the present sale).





198



Portrait of Laura Pisani, Gabriele Cappellini, 1525, Photograph Courtesy of Sotheby's, Inc. © 2023

PROPERTY FROM A CANADIAN COLLECTOR

■*198

A 'SMALL PATTERN HOLBEIN' RUG
WEST ANATOLIA, FIRST HALF 16TH CENTURY

Even overall wear, scattered areas of restoration and repiling, some loss to ends
7ft.8in. x 4ft.6in. (234cm. x 137cm.)

£20,000-30,000 US\$25,000-36,000
€23,000-34,000

PROVENANCE:

Lefevre, London, 3 February 1978, lot 7
With Dani Ghigo, Turin (per Ellis *op.cit.*, p.73)
The Christopher Alexander Collection, Christie's, London, 15 October 1998, lot 208

LITERATURE:

Charles Grant Ellis, 'Ellis in Holbeinland', in R. Pinner and W. B. Denny, *Oriental Carpet and Textile Studies I*, London, 1985, p.73, no.R-60, not illustrated.
Charles Grant Ellis, 'On 'Holbein' and 'Lotto' Rugs, in R. Pinner and W. B. Denny, *Oriental Carpet and Textile Studies II*, London, 1986, p.171 (fig.9).
Christopher Alexander, *A Foreshadowing of 21st Century Art, the Color and Geometry of Very Early Turkish Carpets*, New York and Oxford, 1993, pp.220-225.

The 'small pattern Holbein' design is named after the artist, Hans Holbein the Younger, appearing in his portrait of George Gisze of 1532. The design is conceived as an endless repeat consisting of two main ornaments which are interlocked in a complex fashion. The primary motifs are the octagons with interlaced outlines in the shape of an infinite knot. The second design layer consists of elongated quartered diamonds with arabesque outlines which, in the present fragment, are woven in red or pale blue, depending on their background colour.

The design is one which is part of the international Timurid style. Amy Briggs in her seminal article clearly demonstrated the link between the 'small pattern Holbein' rugs and Timurid Persian arts (A. Briggs, "Timurid Carpets, I: Geometric Carpets", *Ars Islamica* 7, 1940, pp.20-54). Links at the time between the Ottoman empire and their Timurid (and, in the second half of the century Ak-koyunlu or White Sheep Turkman) neighbours in Iran were strong, albeit interspersed with periods of confrontation. Persian craftsmen for example were imported to create the tilework for the Yesil Cami in Bursa, the then Ottoman capital in the 1420s, and again later in the century at Edirne. Thus it is not surprising that many rugs depicted in Timurid miniatures are very similar to rugs of the 'small pattern Holbein' group. It has also been noted a number of times how the design of these rugs relates very closely to that of Turkman rugs (R. Pinner and M. Franses, 'Turkish Carpets in the Victoria and Albert Museum', *Hali* 24 (vol.6, no.4), p.363-5 for example).

The dating of a large number of these rugs to the 15th century is supported by evidence from European painting. John Mills shows paintings including rugs of this group dating from between 1451 and 1655, although the greater concentration appears between 1450 and 1550 with only a couple of isolated examples being shown thereafter (J. Mills, 'Small Pattern Holbein Carpets in Western Paintings', *HALI*, vol.1, no.4, pp.326-334). The border designs have been studied to form a typography by Robert Pinner and Jackie Stanger ("Kufic' borders on 'Small Pattern Holbein' Carpets', *HALI*, vol.1, no.4, pp.335-338). The present border, with its bars rather than crosses between the *kufic* elements, while a variant on their type C, is not illustrated. It appears in one other published example, a rug with two columns of four and a half medallions in the Bardini Collection, Florence (M. and V. Viale, *Arazzi e Tappeti Antichi*, Torino, 1952, no.34, p.229 and pl.152; also A. Boralevi, *Oriental Geometries*, Stefano Bardini and the Antique Carpet, Livorno, 1999, no.12, pp.50-51.) This rug is included as one of the then exhaustive list of 70 known rugs and fragments of the 'Small pattern Holbein' group by Charles Grant Ellis as no.R-60. Of this list, excluding the numerous pieces, mostly fragmentary, in the Keir Collection, all but 13 are held either in museums or in other institutions or churches.

■*199

A 'BIRD' CARPET
PROBABLY SELENDI, WEST ANATOLIA, LATE 16TH / EARLY 17TH CENTURY

Scattered restoration and repiling, uneven areas of wear, reduced in length
11ft.7in. x 7ft.3in. (352cm. x 221cm.)

£20,000-30,000 US\$25,000-36,000
€23,000-34,000

PROVENANCE:

The Christopher Alexander Collection, Christie's London, 15 October 1998, lot 204

LITERATURE:

HALI, Issue 56, April 1991, p.119, as part of the 1990 display of the Alexander Collection in the M H de Young Memorial Museum, San Francisco.
Christopher Alexander, *A Foreshadowing of 21st Century Art, the Color and Geometry of Very Early Turkish Carpets*, New York and Oxford, 1993, pp.206 (b/w detail), 268-270 and 349.

The 'bird' rugs are so called from the angular motifs which form a lattice within the field but which in reality are more likely to derive from floral or arabesque motifs. Iznik tiles from the mosque of Rustem Pasha of 1559 are noted by Ferenc Batari as showing a similar development of the design from a *cintamani* original ('White ground Carpets in Budapest', in R. Pinner and W. Denny, (ed.): *Oriental Carpet and Textile Studies, II, Carpets of the Mediterranean Countries 1400-1600*, London, 1986, pp.197-199). In his discussion of the large 'bird' carpet in the Uffizzi, Carlo Suriano notes however that the earliest painting of a 'bird' rug, showing the fully developed design with a part-medallion border, is dated to 1557 (*Portrait*, by Hans Mielich, about 1557, Collection of Mrs Rush H. Kress, New York, reproduced in M.S Dimand and J Mailey, *Oriental Rugs in the Metropolitan Museum of Art, New York*, New York, 1983, p.192). This shows the two to be contemporaneous at the least, assuming that the rug was new when depicted (Carlo Maria Suriano, 'Patterns of Patronage, Classical carpets in the Bargello Museum, Florence', *HALI* 83, October/November 1995, pp.84-86). A further 16th century depiction, again with this border, is seen in Portrait of a Man, attributed to François Clouet or Corneille de Lyon, c.1560-70. (Museo Lazaro Galdiano, Madrid; see K. Erdmann, *Seven Hundred Years of Oriental Carpets*, Faber and Faber, London, 1970, p. 22, fig. 10;Jon Thompson & Moshe Tabibnia, *Milestones in the History of Carpets*, Milan, 2006, p. 242).



Henry Hastings (1586-1643), 5th Earl of Huntingdon, attributed to Paulus van Somer I, 1601. Reproduced with kind permission of the President and Fellows of Queens' College, Cambridge



199

While small format 'bird' rugs are relatively common, appearing on the market with fair frequency, such as the example formerly in the Paul Deeg Collection sold in these Rooms, 31 March 2022, lot 196, very few have survived on the scale of the present rug. All either have a white cloudband border or the part medallion border seen here (which is also the border just discernable in the 1557 painting mentioned above). Other rugs with three to four repeats across the width of the field are in the Philadelphia Museum of Art (Charles Grant Ellis, *Oriental Rugs in the Philadelphia Museum of Art*, Philadelphia, 1988, no.16, pp.48-50; two in the Metropolitan Museum of Art (Dimand and Mailey, *op. cit.*, figs 172 and 173, p.191), one formerly in the Toms Collection (*Sotheby's*, London, 7 June 1995, lot 137), and one in Vienna (A. Volker, 'Berlegungen zur Neuaufrstellung der Orientteppichsammlung des sterreichischen Museums fr angewandte Kunst in Wien', *HALI*, Vol.II, no.1, Spring 1979, fig.4, p.14). An extraordinary three examples were in the Paulette Goddard Remarque sale (*Sotheby's* London 18 November 1976, lots 9, 12 and 22). Even larger examples with between four and five repeats are in the Uffizi, Florence (Suriano, *op. cit.*, pl.6); the Turk ve Islam Museum, Istanbul (N. Oler, (intro. by): *Turkish Carpets from the 13th-18th Centuries, Istanbul*, 1996, pl.113, p.155) and the Zander-Cassirer carpet in a private collection, (Stadt-Museum, Munich, *Ausstellung München 1910. Ausstellung von Meisterwerken Muhammedanischer Kunst*; Amtlicher Katalog, exhibition catalogue, Munich, 1910, p.32, no.146).



Amsterdam Almshouse Regents, Adriaen Backer, 1676. (Detail).
Credit: PRISMA ARCHIVO / Alamy Stock Photo

PROPERTY FROM A PRIVATE ITALIAN COLLECTOR

■*200

A 'TRANSYLVANIAN' DOUBLE NICHE RUG WEST ANATOLIA, MID 17TH CENTURY

Even light wear, a minute hole, ends missing a few rows of knots, overall good condition
5ft.4in. x 4ft. (165cm. x 123cm.)

£20,000-30,000

US\$25,000-36,000
€23,000-34,000

PROVENANCE:

Purchased in the 1960's in Italy by the father of the present owner
Thence by descent

The name of this group derives from the near two hundred surviving examples preserved today in churches within Transylvania. Following a 1483 peace treaty between Mehmed II and Matthias Corvinus of Hungary (r. 1458-90), Hungarian and Transylvanian merchants were able to travel throughout the Ottoman empire and trade in the rugs which, once brought home, were often endowed to churches where they have been preserved ever since (Stefano Ionescu, *Antique Ottoman Rugs in Transylvania*, Rome, 2005, p.28). Markers added to the rugs and old inventories allow us to build a clear picture of the chronology and development of this rug design. This makes them possibly the best-documented of any group of pre-modern rugs.

Despite this wealth of documentary evidence, the origins of the 'double-niche' design remains obscure. The most colourful explanation refers to a 1610 *firman* issued by Ahmed I (r.1603-17) which forbade the depiction of a *mihrab* on objects which were widely traded with non-Muslims: by reflecting the design along the horizontal axis, the theory goes, the design became far enough removed from a prayer rug to allow it to be traded beyond the frontiers of the caliphate. Though perhaps somewhat fanciful, the fact that other examples have hanging mosque lamps at either end of the field does suggest that the design looks to prayer rugs for its origin.

The form of the rug can also be described from the evolution of existing forms. Red open fields were characteristic of small medallion Ushak rugs, as well as velvet pillow covers (*yastiks*) woven for the Ottoman court (Alberto Boralevi, *Geometrie d'Oriente: Stefano Bardini e il tappeto antico*, Livorno, 1999, no. 18, p. 66). Similarities with contemporary rugs suggests that they were woven in Anatolia, most likely the town of Ushak which by the seventeenth century had become the centre of a thriving export trade (Donald King and David Sylvester, *The Eastern Carpet in the Western World from the 15th to the 17th Century*, London, 1983, p.78). The Anatolian origin is also suggested by the fact that designs derived from the double-niche Transylvanian rugs were still woven in Anatolia into the early 20th century.

Of examples surviving in Romanian churches, the earliest dated inscription comes from 1661 (Stefano Ionescu, *op cit.*, p.61). Nonetheless, their appearance in European paintings slightly predates this: this design made one of its first appearances in Thomas de Keyser's 1627 portrait of the Dutch poet Constantijn Huygens. Other appearances of this type of rug in Dutch paintings include Adriaen Backer's 1676 painting, *The Amsterdam Almshouse Regents* (see illustration). Paintings like this show that, in spite of its name, the Transylvanian rug spread far beyond the Carpathian mountains: examples also survive in collections in Sweden, Lebanon, and Cairo. Nonetheless, it is to the churches of Romania which we must look for the most comprehensive collection of rugs of this type.

The Black Church in Braşov has in its collection a rug with a near-identical field design to the present lot (inv.265; Stefano Ionescu, *op cit.*, cat. 92, p.120). A slightly simplified form is seen on a rug sold in these Rooms, 8 April 2014, lot 49. A comparable example of the inner minor stripe on the present lot is harder to find, yet it appears as an outer guard stripe on a single niche rug also in Braşov (inv. 199; Stefano Ionescu, *op cit.*, cat.153, p.143).





201

THE PROPERTY OF A EUROPEAN COLLECTOR

■201

A 'LOTTO' RUG
PROBABLY USHAK, WEST ANATOLIA, FIRST HALF 17TH CENTURY

Even low pile, heavily corroded brown with some associated repiling, scattered small restorations, lacking outer stripe
5ft.3in. x 3ft.10in. (160cm. x 115cm.)

£20,000-25,000
US\$25,000-30,000
€23,000-28,000

PROVENANCE:
From an Italian collection, Christie's London, 6 October 2015, lot 88



Portrait of Peter Courten, attributed to Salomon Mesdach, 1617, Rijksmuseum, Amsterdam

The popularity of the sixteenth century 'Lotto' design resulted in an increased production of the type in the following century. The majority of these it appears were, like the 'Transylvanian' rugs, destined for the European market. They tend, as here, to have much larger borders in comparison to their field size than the earlier examples. The two most frequently encountered border types are the cloud band and the cartouche design as seen on the present rug. Comparable examples can be found in the Philadelphia Museum of Art from the John G. Johnson Collection (see Charles Grant Ellis, *Oriental Carpets in the Philadelphia Museum of Art*, Philadelphia, 1988, no.12) and a rug formerly in the collection of Joseph McMullen, now in the Metropolitan Museum of Art (Joseph McMullen, *Islamic Carpets*, New York, 1965, no.73). A third example was offered for sale in these Rooms, *The Bernheimer Family Collection*, 14 February 1996, lot 87, and a further example sold in these Rooms, 16 April 2007, lot 48. All of these examples, including the lot in the present sale, have a design that is lacking an inner guard stripe between the field and the border. Ellis suggests that the similarities between these pieces indicate that they were probably woven in the same workshop.

VARIOUS PROPERTIES

■*202

A LARGE MEDALLION USHAK CARPET
WEST ANATOLIA, 17TH CENTURY

Even overall wear, corroded black, scattered repiling throughout
16ft.3in. x 8ft.9in. (496 x 266cm.)

£15,000-20,000
US\$19,000-24,000
€17,000-23,000

PROVENANCE:
Galerie Kugel, Paris
Pierre Bergé & Associés, 30 October 2018, lot 482

Perhaps the grandest of Ottoman carpet designs, the many variations which exist of the medallion Ushak carpet reflect the design's enduring appeal. Woven from the mid-15th century, the design continued to evolve well into the 18th century. The corpus of medallion Ushak carpets had a red ground with indigo tracery, enclosing a hexagonal central medallion and part-medallions at the edges to give a sense of infinite space. Another red-ground example is published by Alberto Boralevi (*Geometrie d'Oriente: Stefano Bardini e il tappeto antico*, Livorno, 1999, no. 18, p. 66). A fragment with similar colouration to the present lot was sold as part of the Jim Dixon Collection by Bonhams Skinner, Marlborough, 19 October 2022, lot 5, while the angular central medallion can also be seen on a carpet offered in these Rooms, 16 October 2003, lot 123.

The longevity of the medallion Ushak design was driven in part by European demand. The impressive scale and exotic aura of these carpets meant that they were prized by royalty, particularly the Tudor dynasty in England. An inventory of the possessions of Henry VIII at the time of his death revealed that he owned nearly 400 carpets 'of Turkey making'. Though many were subsequently



Elizabeth Home, Countess of Suffolk, Kenwood House, Artist unknown, circa 1615-1617,© Historic England Photo Library



202

sold, through paintings we know that many of them were medallion Ushak carpets. A 1570 painting by Lucas de Heere shows Henry VIII and his children standing on one (Donald King and David Sylvester, *The Eastern Carpet in the Western World from the 15th to the 17th Century*, London, 1983, p.19). The taste was also picked up by the aristocracy: an early seventeenth century painting of Elizabeth Home, Countess of Suffolk, which has been attributed to Daniel Mytens the Elder, depicts her standing on a large medallion Ushak (see illustration).



PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTOR

■*203

A 'STAR' USHAK CARPET FRAGMENT
WEST ANATOLIA, SECOND HALF 16TH CENTURY

Light localised wear, corroded brown, selvages replaced, outer end guard stripe rewoven
5ft.1in. x 6ft.3in. (156cm. x 191cm.)

£60,000-80,000
US\$73,000-97,000
€68,000-90,000

PROVENANCE:
Museum of Early Southern Decorative Arts (MESDA), Winston-Salem, NC
Property deaccessioned by MESDA to benefit the collections and acquisitions funds, sold Jeffrey S. Evans and Associates, 29 April 2017, lot 455

While the 'star' Ushak is one of the best known icons, and is to be found in a number of surviving examples, it is not one of the most frequently encountered examples in European paintings. There are however some depictions which date back to the sixteenth century, the earliest of which is the very well-known Paris Bordone painting of 1530, *The Doge's Ring* in the Accademia, Venice (G. Canova, *Paris Bordone*, Venice, 1963, pl.37 and dust jacket). While King Henry VIII of England is shown in paintings on a number of Ushak carpets, including a variant on the present design, he is not shown with a 'Star' Ushak proper. As with the large 'medallion' carpets, there are also a number of variants on the design, of which the present field design

is the most common. The best and earliest examples of the group have borders which often differ from each other. The present example is unusual, although not unique, in its blue border. A 'star' Ushak rug with narrower field proportions but an identical border is in the Museum Rietberg, Zurich, (Fritz Hermann, *Teppiche aus dem orient in der Sammlung des Rietbergmuseums*, Zurich, 1986, pp.30-31, pl.23.

The drawing and proportions of the 'star' medallions of the present carpet are very similar to those of that in the Metropolitan Museum of Art, formerly in the McMullan Collection (J. V. McMullan, *Islamic Carpets*, New York, 1965, pl.67, pp.230-231). Like that example, there is a variety and lack of symmetry in the drawing of the motifs in the field and in the designs of the centres of the eight-lobed star medallions. The interplay of colour between the light blue and fir-green outlining of the medallions is highly effective as are the small additions of light green within the tracery palmette vine which is beautifully articulated and well spaced. A comparable carpet to both the present carpet and the McMullan example, but which is missing its end borders, was formerly part of the Christopher Alexander collection, (C. Alexander, *A Foreshadowing of 21st Century Art, the Color and Geometry of Very Early Turkish Carpets*, New York and Oxford, 1993, pp. 71 (b/w detail) and 266-7) and which sold in these Rooms, 8 April, 1998 lot 103.





204

Both the present rug and the following lot hail from the same Japanese consignor, and belong to this same group, defined by their colouring, technique and design. On both rugs the design derives from Persian Safavid 'in and out' palmette designs, however the weave and handle of these rugs is notably coarser, and the execution of design stiffer than the examples that they copied. The predominant red and orange hues are also typical of this group, as is a larger inner than outer border, and a relatively short and narrow format that rarely exceeds 8ft. in length. Comparable examples from this group sold in these Rooms, 14 October 1999, lot 147, of 17th century Mughal design; Christie's London, 16 April 2007, lot 49 and Christie's New York, 24 November 2009, lot 340, of Mughal lattice design.

PROPERTY FROM A JAPANESE COLLECTOR

■*204

A DECCANI RUG
SOUTH INDIA, 18TH CENTURY

Of Safavid design, minor spots of localised wear and corrosion, slight loss at each end
7ft.3in. x 3ft.5in. (221cm. x 103cm.)

£15,000-20,000	US\$19,000-24,000
	€17,000-23,000

In 1986 a group of rugs was studied in the trade associations in Kyoto, Japan, which appeared to show a hitherto unknown type of Indian weaving. Subsequent to this a few more were discovered, but with two possible exceptions, all were still in Japan (Daniel Walker; *Flowers Underfoot*, New York, 1997, pp.136-146).

Woven on a cotton foundation with 9-plied strands and blue wefts, it is widely considered that they were woven in the Deccan in India. In her extensive thesis on the subject, Yumiko Kamada discusses both the reasons as to where and why these rugs were woven but also the way in which they appear in such high numbers in Japan, (Y. Kamada, *Flowers on Floats: The Production, Circulation, and Reception of Early Modern Indian Carpets*, New York University, 2011). Kamada suggests that, in contrast to the finer and more expensive weavings of Persia, these smaller, and less costly examples proved attractive to the merchant classes and began to be traded by the East India Companies as a commercial commodity. Through the international commercial network, Deccani carpets were widely distributed particularly to Japan, Portugal, England and the Netherlands and appeared in the households adding exoticism and opulence to interiors, (Kamada, *op.cit.*, pp.403-5).

Similar looking rugs also appear in Dutch paintings of the late 17th and early 18th centuries, as seen in Johannes Vermeer's painting, *Young Woman with a Water Pitcher*, 1662, at the Metropolitan Museum of Art, New York (illustrated below). However, whereas these carpets were used within the households of wealthy Europeans, in Japan they were honoured in a different way and became prized possessions used, amongst other textiles, to adorn the ceremonial floats of the annual Kyoto Gion Festival. The festival is one of Japan's most important annual events which has been devotedly celebrated for over a millennium. It is due to the way in which these carpets were so cared for in Japan, that so many have remained in such good condition, with this rug and the following lot being of no exception.



Young Woman with a Water Pitcher, Vermeer, 1662, The Metropolitan Museum of Art, New York, Marquand Collection, Gift of Henry G. Marquand, 1889



205

■*205

A DECCANI RUG
SOUTH INDIA, 18TH CENTURY

Of Safavid design, minor spots of localised wear and corrosion
7ft.3in. x 3ft.7in. (220cm. x 109cm.)

£15,000-20,000	US\$19,000-24,000
	€17,000-23,000

A rug of comparable size, technique, age and colouring but which is centred by a large eight-pointed star medallion is housed in the private Tokugawa Museum, Nagoya, Japan. For a fuller discussion on this group of carpets see the previous lot in the present sale.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



206

VARIOUS PROPERTIES

■*206

AN AGRA CARPET

NORTH INDIA, MID 19TH CENTURY

Of 'sickle-leaf' design, finely woven with silk wefts, uneven wear and corrosion 11ft.4in. x 9ft.3in. (345cm. x 282cm.)

£12,000-16,000 US\$15,000-19,000
€14,000-18,000

This Agra carpet belongs to a group of Indian carpets, distinguished by their bold scale of drawing in both the field and border, their fine weave, achieved through the use of silk wefting and, in particular, the shimmering hues and variety of colour that become harder and less varied in later production. What further unites this group is their predilection for the 16th and 17th century saz leaf and palmette designs of the Safavid, Mughal and early Ottoman traditions. The design of the present carpet is sourced from the Ottoman Cairene floral carpets which display a counterposed design of polychrome palmettes, part-palmettes and scrolling vine issuing flowerheads and cusped serrated leaves, an example of which was formerly in the William A. Clark Collection, (see *The Corcoran Gallery of Art, Illustrated Handbook of The W. A. Clark Collection*, The Corcoran Gallery of Art, Washington, D.C.: W. F. Roberts Company, 1928, p. 74).

The renaissance in Indian production was buoyed by the weavers' exposure to these designs through the carpets of the Maharaja of Jaipur and the collection in Bijapur, and later, the publication of lavish carpet reference books with hand-coloured plates (Ian Bennett, *Jail Birds*, London, 1987, no.5).

While somewhat faded on the face the palette of the present carpet, when viewed from the reverse, reveals a delicate array of colours including, rose-pink, plum-red and lilac, set upon a delicately abraded silver-grey and ice-blue ground set within a delicate pale yellow border. A carpet of comparable size and field design but with a different border pattern sold in these Rooms, 2 April 2020, lot 185. That example retained a stronger azure-blue in the field which was enhanced further by the lustrous quality of the wool. A third example with the same field and border as that example, but woven on a red ground, is displayed in the Tehran Carpet Museum, Iran, inv. no.430. exhibited as Herat, 17th century.

A common feature that all of the carpets in this group share is their mirrored design which creates an attractive balance, but also allowed the weavers to scale their designs to almost any size. A significantly larger example from the same group with a linked arabesque border, formerly in the Toms Collection, was offered the these Rooms, 24 October, 2019, lot 266, and another sold in these Rooms, 25 April 2002, lot 100. Two slightly smaller examples that have manipulated this field design to produce a square format sold in these Rooms, 13 October 2005, lot 65 and 7 October 2014, lot 47.

Unlike the afore-mentioned examples, the design of the present carpet incorporates a small inscription. The inscription consists of four pairs of Devanagari letters, which may correspond with the initials of weavers or the initial letters of words from a mantra



207

PROPERTY FROM A PRIVATE ENGLISH COLLECTION

■*207

A LONG LAHORE GALLERY CARPET

NORTH INDIA, FIRST QUARTER 20TH CENTURY

Of 'Compartment Vase' design, overall very good condition 24ft.2in. x 9ft.3in. (736cm. x 281cm.)

£10,000-15,000 US\$13,000-18,000
€12,000-17,000

PROVENANCE:

Anon. sale, Sotheby's London, 1 November 2016, lot 140

The design of this carpet is a direct copy of the 'Vase' carpet formerly in the Baltimore Museum of Art (M.S. Dimand and Jean Mailey, *Oriental Rugs in the Metropolitan Museum of Art*, New York, 1973, fig.103, pp.72-73). A carpet of identical design sold in these Rooms, 29 April, 2004, lot 220 and another of much larger proportions, sold 6 October 2015, lot 33.



VARIOUS PROPERTIES

■*208

A LAHORE CARPET

NORTH INDIA, CIRCA 1920

Of Shah 'Abbas design, full, thick pile throughout, minor surface marks to field and border, otherwise near excellent condition
15ft.2in. x 13ft.3in. (463cm. x 404cm.)

£30,000-40,000

US\$37,000-49,000
€34,000-45,000





209



211



210

■*209

A SILK HERIZ RUG
NORTH WEST PERSIA, CIRCA 1900

Full thick pile throughout, minor touches of tint, one minor repair, selvages rebound, ends secure
6ft.1in. x 4ft.4in. (187cm. x 133cm.)

£5,000-7,000

US\$6,100-8,500
€5,700-7,900

The knot count measures approximately 9V x 8H per cm. sq.

■*210

A SILK FEREGHAN RUG
WEST PERSIA, CIRCA 1890

Overall excellent condition
6ft.11in. x 4ft.2in. (211cm. x 127cm.)

£7,000-9,000

US\$8,500-11,000
€8,000-10,000

The knot count measures approximately 7V x 8H knots per cm. sq.

■211

A SILK HERIZ RUG
WEST PERSIA, CIRCA 1860

Localised wear, corroded brown
7ft.2in. x 5ft. (218cm. x 153cm.)

£6,000-8,000

US\$7,300-9,700
€6,800-9,000

The knot count measures approximately 7V x 6H knots per cm. sq.



212

■*212

A SILK HERIZ CARPET
NORTH WEST PERSIA, SECOND HALF 19TH CENTURY

Of *Garrus* design, localised areas of wear and restoration
12ft.9in. x 8ft.9in. (396cm. x 273cm.)

£15,000-18,000

US\$19,000-22,000
€17,000-20,000

PROVENANCE:

Formerly in a private Australian collection for over 25 years

The knot count is approximately 8V x 8H per cm. sq.

The inscription cartouche centred on each border repeats the same Persian *nasta'liq* couplet and is flanked by a smaller cartouche that reads; *Mobarak bad*, (Congratulations).

The large silk carpets produced in Heriz within the second half of the 19th century, are some of the most spectacular of all Qajar weavings. Mostly woven as special commissions, they would have been seen as one of the most explicit ways of displaying wealth and status. Carpets were frequently

given as *Nowruz* gifts to celebrate the start of the new year and were often inscribed *mobarak bad saneh*, (May the year ...be blessed), alongside further verses from popular Persian poetry, in celebration of the occasion. The calligraphic verses of the present carpet are elegantly woven and the message of mirth and good fortune are clearly conveyed.

The field design of the present carpet has a very long ancestry, commonly associated with the small weaving centre of Garrus, near Bijar in west Persia, however it was not exclusively woven there. For a fuller discussion on the 'Garrus' design please see lot 189 in the present sale. The design lent itself to the taste of the European interior in the second half of the 19th century, and its popularity meant that many examples are still found today in country houses in Britain and western Europe. Large carpets with this design in silk are far rarer than those in wool. A silk carpet of comparable design but on a red ground was sold as part of the collection of the late Abdi Roubeni, Christie's London, 7 October 2010, lot 47. A wool carpet with a variation of the same design can be found on an impressive Bijar carpet in the present sale, (see lot 189).



■*213

A SILK MESHEH CARPET
NORTH EAST PERSIA, CIRCA 1880

Overall excellent condition
12ft. x 7ft.10in. (366cm. x 239cm.)

£20,000-25,000
US\$25,000-30,000
€23,000-28,000

The knot count measures approximately 9V x 8H per cm. sq.

Silk carpets woven in Meshed are rare and thus appear very infrequently on the market. The intricate design on the present lot appears almost architectural in its arrangement, comprising a tight network of leaf and flowering vine set upon a wine-red field, enclosing large cusped apricot medallions. This highly complex, decorative scheme is reminiscent of the Safavid architecture of the great mosques and buildings of Persia, including

the Shah mosque, Sheikh Lotfollah mosque and Chehil Sutun pavilion, 'Paradox in Persian Carpet Patterns', Schuyler Cammann, *HALI*, Vol 1, No 3, fig.3, p.252. A further example can be found in the tilework of the Vakil mosque in Shiraz which was clad in tiles in the 1830s (Gérard Degeorge and Yves Porter, *The Art of the Islamic Tile*, Paris, 2001, p.165).

This design of interlocking medallions proved fashionable in various media in the mid 19th century and was used in various regions. A similar arrangement can be seen on the impressive Kirman palace carpet, woven for Nasir Al-Din Shah, dated AH 1286/1869-70 AD, which sold in these Rooms, 6 April 2006, lot 292. Although the inscription on that carpet does not define in which palace the carpet was intended to be used, it was possibly intended for the capital, Tehran. Both that carpet and the present lot depend on an overall lattice of oval cartouches filled with dense arrangements of flowers.





214

■*214
AN ISFAHAN PRAYER RUG
CENTRAL PERSIA, CIRCA 1900

Of 'tree of life' design, overall excellent condition
6ft.11in. x 4ft.7in. (212cm. x 139cm.)

£5,000-7,000

US\$6,100-8,500
€5,700-7,900

The knot count measures approximately 7V x 7H per cm. sq.



215

PROPERTY OF AN ITALIAN LADY

■*216
A PART-SILK ISFAHAN CARPET
CENTRAL PERSIA, CIRCA 1920

Finely woven on a silk foundation with a wool and part-silk pile, overall excellent condition
12ft.6in. x 8ft.8in. (381cm. x 264cm.)

£15,000-20,000

US\$19,000-24,000
€17,000-23,000

The knot count measures approximately 10V x 10H per cm. sq.

A carpet of near identical design to the present lot but woven with an all wool pile sold in these Rooms, 25 October 2018, lot 373.



216



217

■*217
A TEHRAN CARPET
NORTH PERSIA, CIRCA 1910

Of *Zill-i-Sultan* design, overall very good condition
12ft.9in. x 9ft.10in. (388cm. x 299cm.)

£8,000-12,000 US\$9,800-15,000
€9,100-14,000

217

■*217
AN ISFAHAN CARPET
CENTRAL PERSIA, CIRCA 1920

Overall excellent condition
12ft.5in. x 8ft.2in. (383cm. x 251cm.)

£8,000-12,000 US\$9,800-15,000
€9,100-14,000



218

■*218
A TEHRAN CARPET
NORTH PERSIA, CIRCA 1910

Of *Zill-i-Sultan* design, overall very good condition
12ft.9in. x 9ft.10in. (388cm. x 299cm.)

£8,000-12,000 US\$9,800-15,000
€9,100-14,000



219

■*219
A 'DABIR' KASHAN CARPET
CENTRAL PERSIA, CIRCA 1920

Minor restoration, otherwise very good condition
11ft.1in. x 7ft.10in. (337cm. x 238cm.)

£6,000-8,000 US\$7,300-9,700
€6,800-9,000

The knot count measures approximately 6V x 6H per cm. sq.

The present carpet is of the quality of wool and colouring often associated with the Kashani weaver Muhammad Dabir, who is said to have been a pupil of the master weaver Hajji Mullah Muhammad Hassan Mohtasham.



220

■*220
A KASHAN 'MOHTASHAM' CARPET
CENTRAL PERSIA, CIRCA 1890

A couple of minute repairs, selvages rebound, overall good condition
12ft.7in. x 8ft.6in. (383cm. x 259cm.)

£4,000-6,000 US\$4,900-7,300
€4,600-6,800

PROVENANCE:
Anon. sale, Christie's London, 18 October 2016, lot 98



219

■*220
A KASHAN 'MOHTASHAM' CARPET
CENTRAL PERSIA, CIRCA 1890

A couple of minute repairs, selvages rebound, overall good condition
12ft.7in. x 8ft.6in. (383cm. x 259cm.)

£4,000-6,000 US\$4,900-7,300
€4,600-6,800

PROVENANCE:
Anon. sale, Christie's London, 18 October 2016, lot 98



PROPERTY FROM A PRIVATE BELGIAN COLLECTOR

■*221
AKASHAN 'MOHTASHAM' CARPET
 CENTRAL PERSIA, CIRCA 1890

Overall excellent condition
 10ft. x 7ft.9in. (304cm. x 236cm.)

£30,000-50,000 US\$37,000-61,000
 €34,000-57,000

The design source of this cartoon is loosely based on a Mughal Indian carpet of 1600 woven in Lahore. The idealised garden scene with identifiable pairs of birds (peacocks, cranes, fowl, songbirds etc.) amongst orchards of flowering and fruiting trees and plants, is designed naturalistically and delicately so that one can assume its model originated from the court studio and was most probably designed by Mansur, the emperor's favourite court

artist, (Angela Völker, *Die orientalischen Knüppteppiche des MAK*, Vienna: Böhlau, 2001: 316–20). While other Mohtasham carpets incorporate birds within their designs, it is unusual to find a carpet with such a wide variety across the entire field. A 'Mohtasham' carpet depicting a similarly wide menagerie of animals sold in these Rooms, 28 October 2021, lot 198.

The term "Mohtasham" is synonymous with the finest carpets made in Kashan in the late 19th century. Hajji Mollah Mohammed Hassan Mohtasham is regarded as one of a very small number of master weavers who successfully re-established Kashan as an important weaving centre in Persia at the end of the 19th century. The carpets produced in his atelier stand out due to their masterful weaving, together with the use of the very finest materials included the finest *kurk* wool, which here remains in a wonderful state of preservation.





222

■222
A KASHAN 'MOHTASHAM' RUG
CENTRAL PERSIA, CIRCA 1900

Overall very good condition
6ft.9in. x 4ft.3in. (207cm. x 129cm.)

£6,000-8,000 US\$7,300-9,700
€6,800-9,000

The knot count measures approximately 8V x 8H per cm. sq.



223



224

PROPERTY FROM A PRIVATE GERMAN FAMILY

■224
A KASHAN 'MOHTASHAM' CARPET
CENTRAL PERSIA, CIRCA 1890

Minor spots of wear and corrosion, otherwise very good condition
12ft.8in. x 9ft.10in. (386cm. x 299cm.)

£18,000-25,000 US\$22,000-30,000
€21,000-28,000

PROVENANCE:
Bought by the father of the present owner in Germany in the 1980's.



PROPERTY FROM A CANADIAN COLLECTOR

■*225

A SHIRVAN RUNNER

EAST CAUCASUS, CIRCA 1880

Mostly in full pile, corroded brown, minor loss to selvages, overall very good condition
10ft.2in. x 3ft.6in. (310cm. x 117cm.)

£3,000-5,000

US\$3,700-6,100

€3,400-5,700

PROVENANCE:

Aram K. Jerrehian, sold
Sotheby's New York, 27 April, 2000, lot 25

EXHIBITED:

'Highstyle to Homestyle', Woodmere Art Museum, Pennsylvania, 1996

LITERATURE:

Dennis R. Dodds et al., *Oriental Rugs From Atlantic Collections*, Philadelphia, 1996, pl.78



225

VARIOUS PROPERTIES

■*226

A KURDISH RUNNER

AZERBAIJAN, MID 19TH CENTURY

Intermittent repiling, ends rewoven, otherwise
very good condition
15ft.6in. x 3ft.2in. (473cm. X 93cm.)

£8,000-12,000

US\$9,800-15,000

€9,100-14,000

The open deep inky-blue field of this long, narrow runner is framed by a red border filled with ascending polychrome flowering shrubs. This decorative motif is seen on a subgroup of 17th century carpets woven in the vase technique, one of the main sources of inspiration for early Kurdish weavers, although their rugs were more often woven in the kelleh format (May H. Beattie: *Carpets of Central Persia*, Sheffield, 1976, nos.54-57, pp.79-81; The Bernheimer Collection, Christie's London, 14 February 1996, lot 72; HALI 1/2. 1978. p.120). The descendent carpets of those were arguably the inspiration for the Caucasian 'tree' Kazaks (see Lefevre, April 1980, lot 47, for an early, naturalistic version) and the Moghan 'tree' carpets (Lefevre, 21 October 1983, lot 4), as well as the 18th and 19th century *bid majnun* and Garden carpets of Persian Kurdistan, (see Shrub lattice carpet, Sonqur area, Persian Kurdistan, 18th century, Burns Collection, Seattle, HALI, Issue 122, p.136, fig.1).



226

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



227

PROPERTY FROM A PRIVATE CANADIAN COLLECTOR

■*227
A TALISH LONG RUG
SOUTH EAST CAUCASUS, CIRCA 1880
Mostly full pile throughout, minor restorations,
lacking last few rows at each end
8ft.3in. x 3ft.8in. (252cm. x 112cm.)
£3,500-5,500 US\$4,300-6,700
 €4,000-6,200

PROVENANCE:
Anon sale, Sotheby's New York, 27 April 2000,
lot 56



228

VARIOUS PROPERTIES
■*228
A MOGHAN LONG RUG
SOUTH CAUCASUS, THIRD QUARTER
19TH CENTURY
Overall very good condition
9ft.3in. x 4ft.8in. (282cm. x 112cm.)
£5,000-7,000 US\$6,100-8,500
 €5,700-7,900



229

■*229
A TALISH RUG
SOUTH EAST CAUCASUS, CIRCA 1880
Mostly full pile throughout, scattered repiling with
localised restorations
7ft.8in. x 4ft.1in. (234cm. x 124cm.)
£7,000-9,000 US\$8,500-11,000
 €8,000-10,000

■*230
A BORJALU LONG RUG
KAZAK REGION, SOUTH CAUCASUS, CIRCA 1870
Of 'tree' design, localised repiling, selvages replaced,
otherwise good condition
10ft.8in. x 4ft.9in. (326cm. x 145cm.)
£8,000-12,000 US\$9,800-15,000
 €9,100-14,000

The ascending totemic 'tree' design that runs the entire length of the field in the present rug is an ancient motif that is seen on the earliest Caucasian, Persian and Anatolian weavings, and which is considered to be a symbol of life, fertility and frequent growth. The treatment of the motif can appear either in multiple format or, as seen here, as a single device. This simplified depiction is not dissimilar to the 'pomegranate tree' carpets found in eastern Turkestan (see lot 265 in the present sale), or the rare group of Ersari prayer rugs.

The design of stepped, serrated polycrome lozenges between reciprocal skittle pattern guard stripes is found on other weavings from Borjalou, including another rug discussed by Peter Willborg, where it is displayed in the field design, (*Textile Treasures from five Countries*, Skövde, 1995, pl.20); one noted as 18th century, illustrated by Ulrich Schürmann, *Caucasian Carpets*, Munich, 1965, pp.70-71; *HALI* 39, May/June, 1988, p.58 and another sold in Christie's London, 8 October 2014, lot 66.



230



231

PROPERTY OF A GENTLEMAN

■231

AN ARMENIAN KAZAK RUG
SOUTH CAUCASUS, DATED 1879 AD

Dated in lower right-hand border and field at one end, full thick pile, lightly corroded black, minor repairs and spots of repiling, overall good condition
7ft.5in. x 5ft.3in. (226cm. x 160cm.)

£5,000-7,000

US\$6,100-8,500
€5,700-7,900

PROVENANCE:
Anon sale, Christie's London, 24 April 2012, lot 34



232

VARIOUS PROPERTIES

■*232

A BORJALU RUG
KAZAK REGION, SOUTH CAUCASUS, CIRCA 1880

Uneven wear, localised repair and repiling, selvages partially rebound
6ft.4in. x 5ft.1in. (193cm. x 163cm.)

£3,000-5,000

US\$3,700-6,100
€3,400-5,700

PROVENANCE:
Acquired by an Australian diplomat in the 1970s, in Tehran



233

PROPERTY FROM THE JAMES D. BURNS COLLECTION

■*233

A SHIRVAN RUG
EAST CAUCASUS, CIRCA 1890

Even light overall wear, scattered areas of repiling, selvages missing, ends secured
9ft.8in. x 6ft.3in. (284cm. x 191cm.)

£7,000-9,000

US\$8,500-11,000
€8,000-10,000



234

VARIOUS PROPERTIES

■*234

A SEYCHOUR RUG
EAST CAUCASUS, CIRCA 1900

Light overall wear, otherwise very good condition
8ft.11in. x 5ft.1in. (272cm. x 154cm.)

£6,000-8,000

US\$7,300-9,700
€6,800-9,000



235

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

■•235

A DAGHESTAN RUG
NORTH EAST CAUCASUS, CIRCA 1880

Mostly full pile throughout, corroded dark brown, a couple of short repaired cuts, some faded dyes, overall good condition
5ft.3in. x 3ft.8in. (161cm. x 112cm.)

£3,000-5,000

US\$3,700-6,100
€3,400-5,700

PROPERTY FROM A CANADIAN COLLECTOR

■*236

A LENKORAN RUG
SOUTH EAST CAUCASUS, FIRST HALF 19TH CENTURY

Minor spots of restoration, heavily corroded brown, light surface marks, selvages rebound, one end outer guard stripe rewoven
8ft.1in. x 3ft.7in. (406cm. x 109cm.)

£5,000-7,000

US\$6,100-8,500
€5,700-7,900

PROVENANCE:

Anon Sale, Sotheby's New York, 16 February 2000, lot 11

The design of bold, horned, medallions ultimately derives from the 'Dragon' pile carpets and the silk embroideries that were woven in the Caucasus from the late 16th to the 18th century. The present lot displays the wonderfully archaic forms of the design that belongs to a group of early Lenkoran rugs from the Talish region in the southern Caucasus, dated to the late 18th or early 19th century. There is a relatively small number of examples within the group which bear just two medallions, see Martin Volkmann, *Alte Orientteppiche*, Munich 1985, pl.68, pp.168-169 and Christie's London, 21 April 2015. Other related three-medallion examples are illustrated in Eberhart Herrmann, *Seltene Orientteppiche X*, Munich 1988, pp.74-75; Ulrich Schürmann, *Caucasian Rugs*, Cologne 1964, pl.57, pp.174-75 and James D. Burns, *The Caucasus, Traditions in Weaving*, Seattle 1987, p.13. The present rug was likely woven in the mid 19th century and while it displays two inverted horned medallions, the more common alternate rectangular medallion has been replaced with an eight-pointed star, and the reciprocal trefoil border of the earlier group is replaced by a series of polychrome flowerheads, similar to those found on Talish rugs of the south east Caucasus. The design continued to be woven into the 20th century and can be seen on a green-ground rug with two medallions illustrated by Ian Bennett, *Rugs of the Caucasus*, Lebanon, 2003, pp.156-7, pl.15.



236



237

■*237

A KURDISH RUG

AZERBAIJAN, SECOND HALF 19TH CENTURY

Of 'Blossom and Tree' design, light localised wear, some repairs and minor touches of repiling
9ft.3in. x 5ft.1in. (282cm. x 155cm.)

£3,000-5,000	US\$3,700-6,100
	€3,400-5,700

VARIOUS PROPERTIES

■*238

A SAUJ BULAQ CARPET

NORTH WEST PERSIA, MID 19TH CENTURY

Mostly very good pile, with some localised restorations
10ft.1in. x 5ft.8in. (307cm. x 174cm.)

£7,000-9,000	US\$8,500-11,000
	€8,000-10,000

The design of ascending columns of stylised blossoms on the present carpet draws similarities with the earlier Caucasian 'Blossom' carpets produced from the late 16th century through to the 18th century. That group of carpets, formerly thought to have been made in Kuba in the north eastern Caucasus, are now believed to have been produced in Karabagh, on the Persian border. The group as a whole has always been subdivided into a number of known design types some of which contain a variety of details which are inter-related but nevertheless differ considerably in detail. For a detailed summary of the various design types see, M. Franses and E.H.Kirchheim (ed.) *Orient Stars*, Stuttgart, London, 1993, pp.101-114; Şerare Yetkin, *Volume II, Early Caucasian Carpets in Turkey*, London, 1978, pp.41-43, and Charles Grant Ellis, *Early Caucasian Rugs*, Washington D.C., 1976, pp.10-11.

The warm, earthy tones and soft-textured, fine wool are typical of the weavings from the mountainous region near to Lake Urmia in eastern Kurdistan. Through the use of colour, the fan-shaped blossoms of our rug alternate with rows of knotted medallions that create a whirling rotational motion. One can see how this design might lend itself well to a flat woven technique which is the case in a 19th century Daghestan soumac in a Parisian private collection, where the shaded blue ground is arranged with four columns of ascending serrated palmettes (*Le tapis d'Orient dans les collection francaises, Un numero special de Hali*, supplement, fig.6, p.282). A comparable pile rug to our lot sold Christie's London, 18 October 2016, lot 8. Designs that employ ascending overall floral motifs were used in this region throughout the 18th and 19th centuries (see Jim Burns, *Antique Rugs of Kurdistan. A Historical Legacy of Woven Art*, London 2002, no.47, pp.156-7).



238



239

■*239

A QASHQAI HORSE COVER
SOUTH PERSIA, THIRD QUARTER 19TH CENTURY

Minor localised restoration, otherwise very good condition, lined
5ft.3in. x 5ft.1in. (160cm. x 155cm.)

£5,000-7,000 US\$6,100-8,500
€5,700-7,900

In the tribal cultures of South Persia and the Caucasus, the flat-woven horse blanket (*jol-i asb*) has both ceremonial and practical purposes. As well as protecting horses from the cold, they soak up perspiration after a long ride. Their ceremonial functions included their use as a horse's ceremonial garment at wedding and other celebrations (Parviz Tanavoli, *Horse and Camel Trappings from Tribal Iran*, Tehran, 1998, p.62). Since it lacks a heavy felt backing and is decorated with intricate – yet fragile – embroidery, the present lot was likely woven with the latter in mind.

The depiction of peacocks and goats is a common feature on horse covers throughout the Caucasus and Iran. The chequered finish and the single-panel construction of the present lot distinguishes it as the product of Qashqai weavers. A further example, albeit only with embroidery only on the central panel and not on the two flaps as well, is published by Parviz Tanavoli (*op cit.*, no.43). Unusually, this example also retains its original leather fastenings.

PROPERTY FROM THE JAMES D. BURNS COLLECTION

■*240

A PART-COTTON 'DRAGON' VERNEH CARPET
AZERBAIJAN, SECOND HALF 19TH CENTURY

Comprising two vertical panels, minor loss, overall very good condition
9ft.6in. x 6ft.7in. (289cm. x 199cm.)

£5,000-7,000 US\$6,100-8,500
€5,700-7,900

This expertly executed *verneh* carpet is woven using the weft-wrapping technique known as soumac, and is characterised by large alternating ivory and indigo S-shaped motifs that represent highly stylised dragons. Typically they are displayed with protruding, hooded eyes above and a long, thin tail beneath, with the main body filled with a small repetitive motif of which there are three main variants. The first, as seen in the present lot, is based on a series of small Z-motifs which Ian Bennett categorises as being of 'zoomorphic' design (I. Bennett, *Oriental Rugs Vol. 1: Caucasian*, Woodbridge, 1981, pl. 478) noting that 'such rugs were considerably rarer than the non-zoomorphic types'. Two other filler variants include an hourglass motif, similar to those depicted in the ground of the present lot, as well as stylised tree formations.

The archaic stylised serrated forms, seen on the upper bend of the dragon are symbolic of 'fan-tailed birds', an interim form of which can be seen in the example in the Metropolitan Museum of Art, Gift of Joseph V. McMullan, 1971, Accession No: 1971.263.5 (<https://www.metmuseum.org/art/collection/search/452312?searchField=All&sortBy=Relevance&deptids=14&ft=carpet&offset=240&rpp=80&pos=300>) where the appendage on the backs of the dragons in the Caucasian 'Dragon' carpets have been simplified to a double arrowhead. Other zoomorphic *verni* include a fragment in the Victoria & Albert museum, London (Gans-Ruedin, *Caucasian Carpets*, pl.325) and J. D. Burns, *The Caucasus*, no.48. Here the weaver has depicted all of the dragons, including the shortened part-dragons in the upper row, facing in the same direction, with two bitonal dragons in the lower left row. Similar examples are illustrated by Alberto Boralevi, *Sumakh, Flat-woven carpets of the Caucasus*, Firenze, 1986, pl.6, p.42 and John Eskenazi, *Kilim*, Milan, 1980, pl.29, p.78.

240

PROPERTY FROM A CANADIAN COLLECTOR

■*241

AN AZERBAIJAN SILK EMBROIDERY
SOUTH CAUCASUS, 18TH CENTURY

Worked in running stitch and satin stitch, corroded dark brown, localised wear, backed and mounted
3ft.3in. x 1ft.10in. (100cm. x 54cm.)

£8,000-12,000 US\$9,800-15,000
€9,100-14,000

The design of this embroidery is filled with the design vernacular of earlier 17th and 18th century Caucasian embroideries and pile carpets. It is dominated by the large centralised octagon that spans the width of the central field. Above the upper end panel there is the inclusion of a further octagon and part-octagons at each corner, suggesting that the design was intended as an endless repeat. The central octagonal medallion filled with ram's horn motifs pays homage to 15th century carpet design, in particular those seen in large-pattern 'Holbein' carpets. A comparable embroidery, formerly part of the collection of Eugene Chesrow, displays a similar design with horizontal panels above and below a dominant centralised stellar medallion with further part medallions above and below, (Sotheby's New York, 31 January 2014, lot 5). An 18th century embroidery of wider proportions and 2:1:2 formation, in the Bruce P. and Olive W. Baganz Collection, displays similar hooked ram's horn appendages that are positioned on the points of the compass within the central red medallion, (Malin Lonnberg, 'Azerbaijan silk embroidery', *HALI*, Issue 204, p.32).



241

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



242

■*243
A KUBA SOUMAC CARPET
EAST CAUCASUS, EARLY 19TH CENTURY

Scattered areas of restoration
9ft.4in. x 6ft.6in. (285cm. x 198cm.)

£10,000-15,000 US\$13,000-18,000
€12,000-17,000

This soumac carpet is unusual on three accounts. While Kuba soumacs are generally woven with an orange-red ground, the present example has a unconventionally large amount of denim blue within its palette. The design - with a central hooked medallion between rows of hooked güls arranged in three columns - is also difficult to find a comparable example of. Finally, the archaic border design which features stylised dragons alternating with hooked diamonds, is as striking as it is unusual. A triple medallion soumac carpet with a similar border was sold by Rippon Boswell, 24 November 2012, lot 92.



243

PROPERTY FROM THE JAMES D. BURNS COLLECTION

■*242
A DAGHESTAN SOUMAC CARPET
NORTH EAST CAUCASUS, DATED AH 1265/1848-9 AD

Scattered restoration, otherwise good condition
8ft.9in. x 6ft.2in. (266cm. x 188cm.)

£10,000-12,000 US\$13,000-15,000
€12,000-14,000



244

VARIOUS PROPERTIES

■*244
A 'DRAGON' SOUMAC CARPET
EAST CAUCASUS, MID 19TH CENTURY

In overall very good condition
9ft.10in. x 6ft.2in. (299cm. x 196cm.)

£12,000-18,000 US\$15,000-22,000
€14,000-20,000

The design on the present lot is derived from the 'dragon' carpets woven in the Karabagh region between the 16th and 18th centuries. Realised using a different weaving technique and many years after those early prototypes,

soumac carpets like the present lot show an increasing abstraction of the design. A similar example to the present lot is published in Friedrich Spühler, Hans König and Martin Volkmann, *Alte Orienttepiche*, Munich, 1978, no.60, p.150. Both retain the lattice-like design of the original dragon carpets, though the white 'dragons' have morphed into serrated leaves, and the repertoire of small motifs in the field expanded to include animals and 's' shapes. A further example with a slightly elongated design is published by Alberto Boralevi, *Sumakh: Flat-woven carpets of the Caucasus*, Florence, 1986, no.2, p.34. That example also has a border of stepped octagons against a yellow ground between two ivory rosette minor stripes, in common with the present lot.

PROPERTY FROM A CANADIAN COLLECTOR

■*245

A KONYA LONG RUG

CENTRAL ANATOLIA, CIRCA 1880

Localised light wear, otherwise good condition
7ft.10in. x 3ft.3in. (239cm. x 100cm.)

£4,000-6,000
US\$4,900-7,300
€4,600-6,800

The design of this rug has few comparables apart from a fragmentary central Anatolian runner, considered to have been woven pre 1800, that was formerly in *The Orient Stars Collection* of Heinrich Kirchheim, (H. E. Kirchheim, *Orient Stars, A Carpet Collection*, Stuttgart and London, 1993, no.158, p.229) and which later sold at Rippon Boswell, 2 October 1999, lot 67. At the time of the sale, its apparently unique design was noted and despite its fragmentary state, was of great interest. The present rug displays the same arrangement of three ascending totemic columns of primary-coloured blocks. Here the ground colour is no longer red, as in the Kirchiem example, but is now an abrashed light camel/yellow colour set within a broad walnut-brown border of distorted octagons containing colourful trefoils. The meaning behind these totemic columns of simplistic forms, which falls outside the Anatolian vernacular, remains unanswered but Freidrich Sphuler compared them to the Taoist *yin* and *yang* motif, suggesting that it carried meditative qualities which could have served a sufi or dervish (H. Kirchheim, *op.cit*, p.229).



246

VARIOUS PROPERTIES

■*247

A BAKHTIARI GABBEH

CHAHAR MAHAL REGION, WEST PERSIA, CIRCA 1900

Overall very good condition
5ft.10in. x 3ft.10in. (178cm. x 117cm.)

£2,000-3,000
US\$2,500-3,600
€2,300-3,400

For full lot essay see christies.com



245

■*246

A BERGAMA RUG

WEST ANATOLIA, MID 19TH CENTURY

Areas of repiling with some associated restoration
7ft.6in. x 5ft.6in. (229cm. x 167cm.)

£3,000-5,000
US\$3,700-6,100
€3,400-5,700



247



248

■*248

A SARAB RUNNER

WEST PERSIA, CIRCA 1880

Light even wear, corroded brown, reduced in length, otherwise very good condition
11ft.4in. x 3ft.6in. (346cm. x 107cm.)

£3,500-5,500
US\$4,300-6,700
€4,000-6,200

■*249

A BAKSHAISH RUNNER

NORTH WEST PERSIA, CIRCA 1900

Minor restorations, otherwise very good condition
15ft.6in. x 3ft.1in. (472cm. x 91cm.)

£4,000-6,000
US\$4,900-7,300
€4,600-6,800



249



250

■*250

A KURDISH RUNNER
AZERBAIJAN, CIRCA 1860

Scattered repiling, otherwise very good condition
10ft.10in. x 3ft.10in. (330cm. x 117cm.)

£4,000-6,000 US\$4,900-7,300
€4,600-6,800



251

■*251

A KARAJA LONG RUG
NORTH WEST PERSIA, CIRCA 1870

Minor localised repiling, selvages replaced, overall
very good condition
11ft.4in. x 3ft.3in. (345cm. x 100cm.)

£4,000-6,000 US\$4,900-7,300
€4,600-6,800



252

■*252

A SHAHSEVAN LONG RUG
SOUTH CAUCASUS, CIRCA 1880

Uneven light wear, spots of wear and associated
repiling
12ft. x 3ft.9in. (365cm. x 114cm.)

£5,000-6,000 US\$6,100-7,300
€5,700-6,800

PROPERTY FROM THE JAMES D. BURNS COLLECTION





PROPERTY OF A LADY

■*253

A NEAR PAIR OF QASHQAI MILLEFLEURS PRAYER RUGS
SOUTH PERSIA, CIRCA 1900

Overall excellent condition
7ft.10in. x 4ft.10in. (240cm. x 148cm.); 7ft.7in. x 4ft.11in. (230cm. x 150cm.) (2)

£12,000-16,000 US\$15,000-19,000
€14,000-18,000

PROVENANCE:
Amir Lashgar Mahmoud Ayrom (1881-1933) from whom they passed by descent to the present owner

The 'niche and millefleurs' design of these prayer rugs takes its cue from Mughal pashmina carpets, such as the examples in the Metropolitan Museum of Art, New York, and in the Österreichisches Museum für Angewandte Kunst, Vienna (Daniel Walker, *Flowers Underfoot: Indian carpets of the Mughal era*, New York, 1997, pp.131-2). A pair of cypress trees and spandrels in the top half create a niche which frames a vase overflowing with flowers. Probably woven in Kashmir in the eighteenth century, those carpets were in turn inspired by the 'niche-and-flower' carpets which date from the reign of Shah Jahan (r.1628-58). The present lot attests to the transmission of this design from India to Persia, to be taken up by weavers from the semi-nomadic Qashqa'i confederation in Fars province.

As well as being unusual as an almost-perfectly matched pair, almost certainly woven contemporaneously in the same atelier, these carpets have a well-documented provenance. They were owned by Amir Lashgar Mahmoud Ayrom (1881-1933, see illustrations). The maternal grandfather of the present consignor, he was a decorated general in the Cossack Brigade and a close ally of Reza Shah (r. 1925-41). He was married to Ozra Ayromlou, cousin of Tajemolouk Ayromlou, Queen of Persia 1921-1945 through her marriage to Reza Shah. The pair of rugs then passed by descent to the present owner. A Qashqa'i prayer rug woven to a similar design and dated AH 1309/ 1891-92 AD was sold in these Rooms, 10 April 2008, lot 98. A further comparable rug is published by Eberhart Herrmann, *Von Konya bis Kokand, Seltene Orientteppiche*, III, Munich, p.151, no.90.



Amir Lashgar Mahmoud Ayrom (1881-1933)





254

VARIOUS PROPERTIES

■*254

A RARE YOMUT ASMALYK
WEST TURKMENISTAN, MID 19TH CENTURY

Wth a rare red ground, one minor restoration, original long tassels, overall very good condition
2ft.10in. x 3ft.11in. (86cm. x 121cm.)

£7,000-9,000
US\$8,500-11,000
€8,000-10,000

PROVENANCE:
Austrian Auctions, Vienna, 28 September 2019, lot 137

LITERATURE:
HALI, APG, Issue 202, p.137

One of a rare group of red-ground Yomut asmalyks with a design, more commonly found on an ivory ground, consisting of seven vertical rows of trees decorated with *erre* güls, overlapped by a thin ivory diamond lattice off which are diagonal serrated leaves. Generally woven in pairs, asmalyks were used to decorate the flanks of the wedding camel during the wedding procession. Presented to the bride's future husband at the marriage ceremony, he would later hang them inside the yurt as symbols of power and fertility. Another of the group with a white-ground border decorated with *syrga* motifs was published by Bausback in 1980, (P. Bausback, *Alte und antike orientalische Knüpfkunst*. Mannheim 1980, pl. p.136). A pair of red-ground asmalyks of identical field design were published by Herrmann, (E. Herrmann, *Seltene Orientteppiche* 9, Munich 1987, no. 84). It is rare to find the original long polychrome braided tassels that remain along the lower border of the present lot as well as the additional hanging cords.



255

■*255

A YOMUT MAIN CARPET
WEST TURKMENISTAN, EARLY 19TH CENTURY

Light uneven wear, minor spots of localised restoration, otherwise very good condition
8ft.2in. x 5ft.5in. (248cm. x 165cm.)

£8,000-12,000
US\$9,800-15,000
€9,100-14,000

The field of this carpet is decorated with 27 *tauk nuska* güls arranged in three columns, which alternate with cruciform motifs. The former in particular are typical of the nomadic Yomut tribe whose pasturage covered a broad band between the Caspian and Aral Seas. The spiralling border motifs are also an ancient design, appearing on a carpet which radio-carbon dating puts, with 90.2% certainty, to the seventeenth or eighteenth centuries (J. Rageth, *Turkmen Carpets: a New Perspective*, Basel, 2016, no.25, p.64). A later example with the same border motif is published by Werner Loges (*Turkoman Tribal Rugs*, Munich, 1980, no.36, p.70), while another was sold by Rippon Boswell, December 4, 2010, lot 18.



256

■*257

A BESHIR CARPET
MIDDLE AMU DARYA REGION, CIRCA 1880

Overall excellent condition
10ft.2in. x 4ft.10in. (310cm. x 147cm.)

£4,000-6,000

US\$4,900-7,300
€4,600-6,800

From the 17th century through to the 19th, the Beshir were under the sway of the Emirate of Bukhara. As such were heavily influenced by persianate courtly culture. Many of their weavings share a visual language with those of Iran, with a familiar repertoire of *botehs*, *herati* fields, and *mihrab* niches. The design of the present lot seems to derive from carpets woven with an overall *boteh* field, such as that published in *HALI*, 1993, Issue 67, p.42. A further example which *HALI* published a few years later (2001, Issue 117, p.95) also has an overall design of *botehs* within hexagonal cells, and like the present lot has electric blue abrashes running diagonally through the field.

256

■*256

A BESHIR CARPET
MIDDLE AMU DARYA REGION, CIRCA 1880

Overall very condition
11ft.9in. x 5ft.3in. (359cm. x 160cm.)

£7,000-9,000

US\$8,500-11,000
€8,000-10,000

LITERATURE:

Peter Willborg, *Textile Treasures From Five Centuries*, Skövde, 1995, no. 51

Part of the Ersari tribe, the Beshiri settled in the middle Amu Darya valley around the 17th century. Since they lived a more sedentary lifestyle than many Turkman tribes, they wove larger carpets on fixed looms. As such, they primarily produced main carpets similar to the present and the subsequent lot, which can be recognised by the use of a bright, clear green dye and a vivid yellow, far brighter than those used by neighbouring tribes (A. A. Bolyubov, *Carpets of Central Asia*, Ramsdell, 1973, no.28, p.73).

The rows of hexagonal medallions in the field of the present lot can be seen on earlier Beshir weavings, such as an example which Jürg Rageth dates to the late 18th or early 19th century (J. Rageth, *Turkmen Carpets: A New Perspective*, Basel, 2016, no.25, p.64). It also appears at the top register of a carpet in the Museum of Ethnography in St Petersburg which is attributed to the second half of the 19th century (No. 3180-1, publ. in Elena Tsareva, *Rugs and Carpets from Central Asia*, Leningrad, 1984, no.96, p.145). This is strengthened by a further carpet also from the second half of the 19th century with a variant overall hooked *gül* design, with very similar borders to the present lot (J. Lefevre and J. Thompson, *Central Asian Carpets*, London, 1976, no.22).



257





258



259

PROPERTY OF A GERMAN LADY

■*258

AN IMPERIAL SILK AND METAL-THREAD RUG
PROBABLY BEIJING, NORTH WEST CHINA, LATE QING
DYNASTY

Overall very good condition
8ft.2in. x 5ft.3in. (249cm. x 160cm.)

£7,000-10,000	US\$8,500-12,000
	€8,000-11,000

PROVENANCE:

Reputedly bought in Hong Kong by a member of the owner's family in the 1930's, thence by descent.

The Chinese five-character inscription reads; *Taihe dian bei yong* - the Hall of Supreme Harmony.

This carpet is one of a group of so-called 'palace' carpets supposedly woven for the palaces of Beijing's Forbidden City during the Qing dynasty. The Hall of Supreme Harmony, or throne hall, the first and most important of the Three Front Halls in the Forbidden City Complex, was used for observing various rites including celebrating New Year's Day, the Winter Solstice, the emperor's birthday and the imperial wedding ceremony, as well as issuing proclamations of war and peace and other major rites of state, (see Wan-go Weng and Yang Boda, *The Palace Museum: Peking, Treasures of the Forbidden City*, 1982, pp. 41-44). Other examples woven with the same inscription have sold at Christie's New York, 2 December 1998, lot 131; Christie's New York, 22 March 1999, lot 105; Christie's Hong Kong, 30 May 2006, lot 1285 and Christie's New York, 22 March 2018, lot 961.

The elegant field design displaying mirrored pavilions flanked by swooping cranes and a partially submerged sea dragon within each spandrel is particularly close to another 'palace' carpet currently exhibited in *Kulun – The Elixir Carpets* at the Museo Schneiberg, Turin, illustrated in *HALI*, no. 206, winter 2020, p.107. A rug of comparable design sold in these Rooms, 1 April 2021, lot 145. Two further, slightly larger, carpets of comparable design were sold at Sotheby's London, 5 November 2008, lot 174 and 9 November 2011, lot 133.

VARIOUS PROPERTIES

■Ω259

A SILK CHINESE 'DRAGON' CARPET
PROBABLY BEIJING, NORTH WEST CHINA, CIRCA 1940

Displaying nine Imperial dragons, overall excellent condition
8ft.10in. x 5ft.11in. (270cm. x 181cm.)

£6,000-10,000	US\$7,300-12,000
	€6,800-11,000

The knot count measures approximately 4V x 7H knots per cm. sq.



260



261

PROPERTY FROM THE JAMES D. BURNS COLLECTION

■*260

A KHOTAN SAF
EAST TURKESTAN, MID 19TH CENTURY

Light even overall wear, areas of repiling, selvages replaced
14ft.10in. x 3ft.2in. (422cm. x 97cm.)

£7,000-9,000	US\$8,500-11,000
	€8,000-10,000

As well as their distinctive colour palette, the *safs* of East Turkestan often feature niches which frame voluminous floral sprays, issuing out of improbably small vases. An example with three niches was sold in these Rooms, 22 April 1999, lot 144, and another with five is published by Peter Bausback (*Antike Orienttepiche*, Mannheim, 1978, p.534). The most similar example was sold in these Rooms as part of *The Bernheimer Family Collection of Carpets*, 14 February 1996, lot 182. Also consisting of five niches, on three sides it is enclosed by the same French blue border with a vine blooming alternatively with lilies and tulips.

■*261

A KHOTAN CARPET
EAST TURKESTAN, EARLY 19TH CENTURY

Even light wear, extensive repiling, selvages replaced
11ft.4in. x 6ft.3in. (344cm. x 191cm.)

£10,000-15,000	US\$13,000-18,000
	€12,000-17,000

PROVENANCE:

Rippon Boswell, Wiesbaden, 29 May 2010, lot 111

This large Khotan bearing an unusual asymmetric border deign with polychrome shield medallions, belongs to a rare group of only a few known examples. A Khotan published by Halevim, comparable in style, palette and composition, shows a similar main border design of large four-pointed cartouches, (D. Halevim, *Oasi. Memorie e fascino del Turkestan Orientale*, Milan 1999, no.1) The field design of cartouches and vases on that carpet differs from our example, which has four octagons with open outlines placed in the field.



VARIOUS PROPERTIES

■263
A KHOTAN CARPET

Localised wear, minor restorations
10ft.7in x 8ft.5in. (322cm. x 258cm.)

£8,000-10,000 US\$9,800-12,000
€9,100-11,000

The coffered *gul* pattern of the present carpet may reflect the influence of Chinese textiles on East Turkestan carpet designs. A similar design is known on Chinese silk fragments dating from the seventh to the ninth centuries (Hans Bidder, *Carpets from Eastern Turkestan*, Tübingen, 1964, p.57-59). A large silk carpet fragment of an earlier date sold in The Bernheimer Family Collection of Carpets, Christie's London, 14 February 1996, lot 49, while a complete silk carpet of the same design sold in the Davide Halevim, Magnificent Carpets and Tapestries, Christie's London, 14 February, 2001, lot 42.



■*262

A KHOTAN CARPET

EAST TURKESTAN, FIRST HALF 19TH CENTURY

Localised corrosion in the dark brown with light associated repiling,
overall very good condition
10ft.6in. x 5ft.2in. (321cm. x 158cm.)

£12,000-18,000

US\$15,000-22,000
€14,000-20,000

The field of the present carpet displays an unusual combination of both the five-flower stem design together with an iconic large central roundel set within bracket corners. These stylised circular shaped buds are more often found on overall floral designs which stem originally from the Persian *herati* pattern, (John J. Eskenazi, *Il Tappeto Orientale*, Turin, 1987, p.439, pl.304). Herat, after which the design takes its name, had maintained a huge position of power up until the last decades of the 19th century where it had thrived as a crossroads of commerce: from Bukhara to Kirman, and China to Constantinople where Turkoman nomads, Uzbeks and Armenian craftsmen had mingled. The intricate floral trellis is used in striking contrast against the open red square medallion within the field that is centred with a perfectly formed sky-blue roundel which is centred with eight flowerheads. At each corner of the plain red medallion there is an open fretwork bracket which prevents the network of flowering stems from encroaching upon the relatively tranquil space.



PROPERTY FROM A CANADIAN COLLECTOR

■*264

A SILK YARKAND CARPET

EAST TURKESTAN, CIRCA 1880

Overall excellent condition
10ft.4in. x 4ft.6in. (315cm. x 137cm.)

£25,000-35,000

US\$31,000-42,000
€29,000-40,000

PROVENANCE:

Davide Halevim Collection,
Davide Halevim: Magnificent Carpets and Textiles, Christie's
 London, 14 February 2001, lot 41

LITERATURE:

Davide Halevim, *Oasi. Memorie e Fascino del Turkestan Orientale*,
 Milan, 1999, pl.8
HALI 116, May-June 2001, p.160

The defining feature of this carpet is its shimmering abraded pistachio-green field over which is laid a closely-knit hooked red lattice. It is through the juxtaposition of these two simple colours that it achieves the desired effect. The lattice design superficially resembles the Turkmen *aksu* design, but while the *aksu* lattice is first seen on Iranian goldwork of the first millennium B.C., the lattice here, formed of inverted cloud-band collars, appears to be from China and is found on Chinese carpets of an early date.

The origin of the cloud-lattice design is not entirely clear as it was used across an extensive area ranging from China to the Mediterranean, by different people, in a range of media such as wood, metal and stone ('Gansu', Hans Konig, *HALI*, Issue 138, p.57). Konig suggests that its simplistic form may suggest ties with the palaeoasiatic period but the oldest surviving carpets of this pattern are from Ningxia. One such magnificent example is in the Metropolitan Museum of Art (M.S Dimand and Jean Mailey, *Oriental Rugs in the Metropolitan Museum of Art*, New York, 1973, no.199, p.338 and fig.268 pp.164-5). The colouring of the present rug is however typically East Turkestan; a wool example with very comparable field design is published by Herrmann (Eberhart, *Seltene Orientteppiche IV, Munich, 1982, no.98, pp.258-9*). The diagonal wave-pattern border, or *Yun Tsai T'ou* design, splits directions on each side to preserve the carpet's symmetry.



VARIOUS PROPERTIES

■*265

A YARKAND CARPET

EAST TURKESTAN, THIRD QUARTER 19TH CENTURY

Of 'Pomegranate' design, light even wear, spots or repiling, otherwise good condition
14ft. x 8ft.2in. (426cm. x 209cm.)

£12,000-16,000

US\$15,000-19,000

€14,000-18,000

LITERATURE:

HALI, Issue 167, p.61

Although the design is sometimes drawn with a single vase, the present carpet has a mirrored design along the central vertical axis displaying two vases at each end, each issuing an ascending tree hung with ripe pomegranates. A closely related example with the same field design and rich colours with an additional pierced polychrome trellis border and greater length, was offered in these Rooms as part of The Bernheimer Collection, 14 February 1996, lot 68. For a comprehensive discussion of this group with the 'Pomegranate-Vase' pattern, together with floral motif elements in the borders, see Hans Bidder, *Carpets from Eastern Turkestan*, Washington International Associates, 1979, Chp.III, The Khotan Carpets, 1.

The Vase-Pomegranate Pattern, pp.49-53, plates I & II, which illustrates an example with the pomegranate design against an indigo ground, 17th/ 18th century, and another against a saffron yellow ground, 18th century. For a virtually identical example woven in silk with the same 'Pomegranate-Vase' pattern design set against an ice-blue ground, including the border width, colours and motifs see E. Herrmann, *Von Uschak bis Yarkand, Seltene Orientteppiche aus vier Jahrhunderten*, Munich, 1979, No. 111, pg.157.

END OF SALE





INDEX OF CARPET MEASUREMENTS

DIMENSIONS INCHES	DIMENSIONS CENTIMETRES	DESCRIPTION	CIRCA	LOT
1ft.5in. x 1ft.3in.	44cm. x 37cm.	An Ushak Carpet Border Fragment	17th Century	193
2ft.2in. x 2ft.7in.	66cm. x 79cm.	A Smyrna Carpet Fragment	17th Century	192
2ft.10in. x 3ft.11in.	86cm. x 121cm.	A Rare Yomut Asmalyk	Mid 19th Century	254
3ft.3in. x 1ft.10in.	100cm. x 54cm.	An Azerbaijani Silk embroidery	18th Century	241
3ft.10in. x 7ft.4in.	117cm. x 224cm.	An Ushak Saf Fragment	Circa 1700	194
4ft.6in. x 3ft.7in.	142cm. x 113cm.	A Bijar Wagireh	Late 19th Century	187
5ft.1in. x 6ft.3in.	156cm. x 191cm.	A 'Star' Ushak Carpet Fragment	Second half 16th Century	203
5ft.2in. x 4ft.2in.	158cm. x 127cm.	A West Persian Horse Cover	Late 19th Century	188
5ft.3in. x 3ft.8in.	161cm. x 112cm.	A Dagestan Rug	Circa 1870	235
5ft.3in. x 3ft.10in.	160cm. x 115cm.	A 'Lotto' Rug	First half 17th Century	201
5ft.3in. x 5ft.1in.	160cm. x 155cm.	A Qashqai Horsecover	Second half 19th Century	239
5ft.4in. x 4ft.	165cm. x 123cm.	A 'Transylvanian' Double Niche Rug	Mid 17th Century	200
5ft.7in. x 4ft.4in.	171cm. x 133cm.	A 'Ghirlandaio' Rug	17th Century	196
5ft.10in. x 3ft.10in.	178cm. x 117cm.	A Bakhtiari Gabbeh	Circa 1900	247
6ft.1in. x 4ft.4in.	187cm. x 133cm.	A Silk Heriz Rug	Circa 1900	209
6ft.3in. x 4ft.2in.	191cm. x 127cm.	A Karachopf Kazak Rug	Late 19th Century	177
6ft.4in. x 4ft.3in.	192cm. x 130cm.	A South Caucasian Rug	Circa 1880	176
6ft.4in. x 5ft.1in.	193cm. x 163cm.	A Borjalu Rug	Circa 1880	232
6ft.6in. x 3ft.10in.	197cm. x 117cm.	A 'Holbein' Variant Rug	Circa 1600	197
6ft.7in. x 3ft.11in.	200cm. x 119cm.	A Large Pattern 'Holbein and Phoenix' Rug	Circa 1500	195
6ft.9in. x 4ft.3in.	207cm. x 129cm.	A Kashan 'Mohtasham' Rug	Circa 1900	222
6ft.9in. x 4ft.5in.	205cm. x 135cm.	A Kashan 'Mohtasham' Rug	Circa 1900	223
6ft.11in. x 4ft.2in.	211cm. x 127cm.	A Silk Fereghan Rug	Circa 1890	210
6ft.11in. x 4ft.7in.	212cm. x 139cm.	An Isfahan Prayer Rug	Circa 1900	214
7ft.2in. x 5ft.	218cm. x 153cm.	A Silk Heriz Rug	Circa 1860	211
7ft.3in. x 3ft.5in.	221cm. x 103cm.	A Deccani Rug	18th Century	204
7ft.3in. x 3ft.7in.	220cm. x 109cm.	A Deccani Rug	18th Century	205
7ft.3in. x 6ft.1in.	222cm. x 186cm.	A Karachopf Kazak Rug	Circa 1870	181
7ft.4in. x 4ft.	225cm. x 123cm.	A Borjalu Rug	Early 19th Century	179
7ft.5in. x 5ft.3in.	226cm. x 160cm.	An Armenian Kazak Rug	Dated 1879	231
7ft.6in. x 5ft.6in.	229cm. x 167cm.	A Bergama Rug	Mid 19th Century	246
7ft.6in. x 5ft.9in.	229cm. x 175cm.	A Karachopf Kazak Rug	Circa 1880	180
7ft.8in. x 4ft.1in.	234cm. x 124cm.	A Talish Rug	Circa 1880	229
7ft.8in. x 4ft.6in.	234cm. x 137cm.	A 'Small-Pattern Holbein' Carpet	First half 16th Century	198
7ft.8in. x 4ft.9in.	233cm. x 145cm.	An Isfahan Rug	Circa 1920	215
7ft9in. x 4ft.11in.	236cm. x 151cm.	A Lori Pambak Rug	Second half 19th Century	182
7ft.10in. x 3ft.3in.	239cm. x 100cm.	A Konya Long Rug	Circa 1880	245
7ft.10in. x 4ft.10in	240cm. x 148cm.	A Near Pair of Qashqai Millefleurs Prayer Rugs	Circa 1900	253
7ft.7in. x 4ft.11in.	230cm. x 150cm.			
8ft.1in. x 3ft.7in.	406cm. x 109cm.	A Lenkoran Rug	First half 19th Century	236
8ft.2in. x 5ft.3in.	409cm. x 160cm.	An Imperial Silk and Metal-Thread Rug	Circa 1910	258
8ft.2in. x 5ft.5in.	248cm. x 165cm.	A Yomut Main Carpet	Early 19th Century	255
8ft.3in. x 3ft.8in.	252cm. x 112cm.	A Talish Long Rug	Circa 1880	227
8ft.9in. x 6ft.2in.	266cm. x 188cm.	A Daghestan Soumac Carpet	Dated AH 1265/1848-49 AD	242
8ft.10in. x 5ft.11in.	270cm. x 181cm.	A Silk Chinese 'Dragon' Carpet	Circa 1940	259
8ft.10in. x 6ft.10in	269cm. x 206cm.	A Sewan Rug	Circa 1880	178
8ft.11in. x 5ft.1in.	272cm. x 154cm.	A Seychour Rug	Circa 1900	234
9ft.3in. x 4ft.8in.	282cm. x 112cm.	A Moghan Rug	Second half 19th Century	228
9ft.3in. x 5ft.1in.	282cm. x 155cm.	A Kurdish Rug	Second half 19th Century	237

DIMENSIONS INCHES	DIMENSIONS CENTIMETRES	DESCRIPTION	CIRCA	LOT
9ft.4in. x 4ft.2in.	285cm. x 122cm.	A Karabagh Long Rug	Late 19th Century	174
9ft.4in. x 6ft.6in.	285cm. x 198cm.	A Kuba Soumac Carpet	Early 19th Century	243
9ft.6in. x 6ft.7in.	289cm. x 199cm.	A Part-Cotton 'Dragon' Verneh Carpet	Late 19th Century	240
9ft.8in. x 6ft.3in.	284cm. x 191cm.	A Shirvan Rug	Circa 1890	233
9ft.10in. x 6ft.2in.	299cm. x 196cm.	A 'Dragon' Soumac Carpet	Mid 19th Century	244
10ft. x 7ft.9in.	304cm. x 236cm.	A Kashan 'Mohatasham' Carpet	Circa 1890	221
10ft.1in. x 5ft.8in.	307cm. x 174cm.	A Sauj Bulaq Rug	Mid 19th Century	238
10ft.2in. x 3ft.6in.	310cm. x 117cm.	A Shirvan Runner	Circa 1880	225
10ft.2in. x 4ft.10in.	310cm. x 147cm.	A Beshir Carpet	Circa 1880	257
10ft.4in. x 4ft.6in.	315cm. x 137cm.	A Silk Yarkand Carpet	Circa 1880	264
10ft.5in. x 4ft.3in.	317cm. x 130cm.	A Kuba Long Rug	Dated AH 1282/1865-66 AD	175
10ft.6in. x 5ft.2in.	321cm. x 158cm.	A Khotan Carpet	First half 19th Century	262
10ft.7in. x 8ft.5in.	322cm. x 258cm.	A Khotan Carpet	Circa 1910	263
10ft.8in. x 4ft.9in.	326cm. x 145cm.	A Borjalu Long Rug	Circa 1880	230
10ft.10in. x 3ft.10in.	330cm. x 117cm.	A Kurdish Runner	Circa 1860	250
11ft.1in. x 7ft.10in.	337cm. x 238cm.	A 'Dabir' Kashan Carpet	Circa 1920	219
11ft.4in. x 3ft.3in.	345cm. x 100cm.	A Karaja Runner	Circa 1870	251
11ft.4in. x 3ft.6in.	346cm. x 107cm.	A Sarab Runner	Circa 1880	248
11ft.4in. x 6ft.3in.	344cm. x 191cm.	A Khotan Carpet	Mid 19th Century	261
11ft.4in. x 9ft.3in.	345cm. x 282cm.	An Agra Carpet	First half 19th Century	206
11ft.7in. x 4ft.10in.	355cm. x 147cm.	A Kuba Long Rug	Early 19th Century	173
11ft.7in. x 7ft.3in.	352cm. x 221cm.	A 'Bird' Carpet	Circa 1600	199
11ft.9in. x 5ft.3in.	359cm. x 160cm.	A Beshir Carpet	Circa 1880	256
11ft.10in. x 6ft.5in.	360cm. x 209cm.	A Karabagh Medallion Carpet	18th Century	171
12ft. x 3ft.9in.	365cm. x 114cm.	A Shahsevan Long Rug	Circa 1880	252
12ft. x 7ft.10in.	366cm. x 239cm.	A Silk Meshed Carpet	Circa 1900	213
12ft.5in. x 8ft.2in.	383cm. x 251cm.	An Isfahan Carpet	Circa 1920	217
12ft.6in. x 8ft.8in.	381cm. x 264cm.	A Part-Silk Isfahan Carpet	Circa 1920	216
12ft.7in. x 8ft.6in.	383cm. x 259cm.	A Kashan 'Mohatasham' Carpet	Circa 1890	220
12ft.8in. x 9ft.10in.	386cm. x 299cm.	A Kashan 'Mohatasham' Carpet	Circa 1890	224
12ft.9in. x 8ft.9in.	396cm. x 273cm.	A Silk Heriz Carpet	Second half 19th Century	212
12ft.9in. x 9ft.10in.	388cm. x 299cm.	A Tehran Carpet	Circa 1910	218
13ft.3in. x 9ft.2in.	405cm. x 252cm.	A Tabriz Carpet	Circa 1900	190
14ft. x 8ft.2in.	426cm. x 209cm.	A Yarkand Carpet	Second half 19th Century	265
14ft. x 11ft.3in.	427cm. x 343cm.	A Ziegler Mahal Carpet	Circa 1890	184
14ft. x 11ft.8in.	427cm. x 356cm.	A Petag Tabriz Carpet	Circa 1930	185
14ft.10in. x 3ft.2in.	422cm. x 97cm.	A Khotan Saf	Mid 19th Century	260
15ft.2in. x 13ft.3in.	463cm. x 404cm.	A Lahore Carpet	Circa 1920	208
15ft.6in. x 3ft.1in.	472cm. x 91cm.	A Bakshaish Runner	Circa 1900	249
15ft.6in. x 3ft.2in.	473cm. x 93cm.	A Kurdish Runner	Mid 19th Century	226
16ft.3in. x 8ft.9in.	496cm. x 266cm.	A Large Medallion Ushak Carpet	17th Century	202
16ft.8in. x 12ft.5in.	509cm. x 379cm.	A Sultanabad Carpet	Circa 1890	191
16ft.11in. x 6ft.10in.	515cm. x 208cm.	A North West persian kelleh	18th Century	170
18ft.3in. x 7ft.11in.	556cm. x 241cm.	A Long Kuba Kelleh	Mid 18th Century	172
18ft.11in. x 11ft.5in.	575cm. x 348cm.	A Large Bijar Carpet	Circa 1880	189
19ft.2in. x 13ft.10in.	585cm. x 419cm.	A Bakhtiari Carpet	Circa 1900	186
24ft.2in. x 9ft.3in.	736cm. x 281cm.	A Long Lahore Gallery Carpet	Early 20th Century	207
28ft.10in. x 19ft.1in.	864cm. x 580cm.	A Large Tabriz Carpet	Circa 1880	183

CONDITIONS OF SALE • BUYING AT CHRISTIE’S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (A symbol), Christie’s acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed ‘Important Notices and Explanation of Cataloguing Practice’ which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called ‘Symbols Used in this Catalogue’.

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any lot, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold ‘as is’, in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to condition by Christie’s or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer’s premium** or any applicable taxes.

6 WITHDRAWAL

Christie’s may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie’s has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock is **authentic**. Watchbands described as ‘associated’ are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors’ watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie’s or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

- (i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).
 - (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
 - (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder.** If you are bidding on behalf of another person who will pay Christie’s directly, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for a principal:** If you register in your own name but are acting as agent for someone else (the ‘ultimate buyer(s)’) who will put you in funds before you pay us, you accept personal liability to pay the **purchase price** and all other sums due. We will require you to disclose the identity of the ultimate buyer(s) and may require you to provide documents to verify their identity in accordance with paragraph E3(b).

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie’s is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for lots only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie’s Live™

For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie’s LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie’s office or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all lots are subject to a **reserve**. We identify **lots** that are offered without a **reserve** with the symbol **λ** next to the **lot** number. The **reserve** cannot be more than the **lot’s low estimate**, unless the lot is subject to a third party guarantee and the irrevocable bid exceeds the printed **low estimate**. In that case, the **reserve** will be set at the amount of the irrevocable bid. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol **••**.

3 AUCTIONEER’S DISCRETION

The **auctioneer** can at his sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute related to bidding and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer’s** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie’s ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E(2)(i), F(4) and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders, and internet bidders through ‘Christie’s LIVE™’ (as shown above in Section B6); and
- (c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie’s is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer’s** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER’S PREMIUM, TAXES AND ARTIST’S RESALE ROYALTY

1 THE BUYER’S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer’s premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 26% of the **hammer price** up to and including £700,000, 20% on that part of the **hammer price** over £700,000 and up to and including £4,500,000, and 14.5% of that part of the **hammer price** above £4,500,000. VAT will be added to the **buyer’s premium** and is payable by you. For lots offered under the VAT Margin Scheme or Temporary Admission VAT rules, the VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the **lot** is exported. Please see the ‘VAT refunds: what can I reclaim?’ section of ‘VAT Symbols and Explanation’ for further information.

2 TAXES

The successful bidder is responsible for all applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer’s premium**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer’s responsibility to ascertain and pay all taxes

due. VAT is payable on the **buyer’s premium** and, for some lots, VAT is payable on the **hammer price**. Following the departure of the UK from the EU (Brexit), UK VAT and Customs rules will apply only.

For **lots** Christie’s ships to the United States, sales or use tax may be due on the **hammer price**, **buyer’s premium** and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the purchaser. Christie’s will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie’s prior to the release of the **lot**. For shipments to those states for which Christie’s is not required to collect sales tax, a successful bidder may be required to remit use tax to that state’s taxing authorities. Christie’s recommends you obtain your own independent tax advice with further questions.

3 ARTIST’S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist’s estate to a royalty known as ‘artist’s resale right’ when any **lot** created by the artist is sold. We identify these **lots** with the symbol **λ** next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller’s behalf.

The artist’s resale royalty applies if the **hammer price** of the **lot** is 1,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the hammer price

(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist’s resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER’S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- (b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our ‘**authenticity warranty**’). If, within five years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- (a) It will be honoured for claims notified within a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- (b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the ‘**Heading**’). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- (c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot’s catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed ‘Important Notices and Explanation of Cataloguing Practice’. For example, use of the term ‘ATTRIBUTED TO...’ in a **Heading** means that the **lot** is in Christie’s opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot’s full catalogue description** before bidding.
- (d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- (e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.
- (f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- (g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty**, you must:

- (i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;
- (ii) at Christie’s option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not

authentic. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

- (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

- (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - (iii) books not identified by title;
 - (iv) **lots** sold without a printed **estimate**;
 - (v) books which are described in the catalogue as sold not subject to return; or
 - (vi) defects stated in any **condition** report or announced at the time of sale.
- (b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie’s does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie’s will refund to the original buyer the purchase price in accordance with the terms of Christie’s authenticity warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the lot is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

(l) **Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery)**.

In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the ‘**Subheading**’). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **Subheading**.

3 YOUR WARRANTIES

(a) You **warrant** that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) where you are bidding as agent on behalf of any ultimate buyer(s) who will put you in funds before you pay Christie’s for the **lot(s)**, you **warrant** that:

- (i) you have conducted appropriate customer due diligence on the ultimate buyer(s) and have complied with all applicable anti-money laundering, counter terrorist financing and sanctions laws;
- (ii) you will disclose to us the identity of the ultimate buyer(s) (including any officers and beneficial owner(s) of the ultimate buyer(s) and any persons acting on its behalf) and on our request, provide documents to verify their identity;
- (iii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
- (iv) you do not know, and have no reason to suspect that the ultimate buyer(s) (or its officers, beneficial owners or any persons acting on its behalf) are on a sanctions list, are under investigation for, charged with or convicted of money laundering, terrorist activities or other crimes, or that the funds used for settlement are connected with the proceeds of any criminal activity, including tax evasion; and
- (v) where you are a regulated person who is supervised for anti-money laundering purposes under the laws of the EEA or another jurisdiction with requirements equivalent to the EU 4th Money Laundering Directive, and we do not request documents to verify the ultimate buyer’s identity at the time of registration, you consent to us relying on your due diligence on the ultimate buyer, and will retain their identification and verification documents for a period of not less than 5 years from the date of the transaction. You will make such documentation available for immediate inspection on our request.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

- (i) the **hammer price**; and
- (ii) the **buyer’s premium**; and
- (iii) any amounts due under section D3 above; and
- (iv) any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the seventh calendar day following the date of the auction (the ‘**due date**’).

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer’s name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie’s in the United Kingdom in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 8BT. Account number: 00172710, sort code: 30-00-02. Swift code: LOYDGB2LCY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a ‘cardholder not present’ (CNP) payment by calling Christie’s Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie’s account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment.

VAT SYMBOLS AND EXPLANATION

Important Notice

The VAT liability in force on the date of the sale will be the rules under which we invoice you.

You can find the meanings of words in **bold** on this page in the glossary section of the Conditions of Sale.

VAT Payable

Symbol	
No Symbol	We will use the VAT Margin Scheme in accordance with Section 50A of the VAT Act 1994 & SI VAT (Special Provisions) Order 1995. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
† Ø	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice. For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the UK for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the UK for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with a UK address or non-UK address: <ul style="list-style-type: none">• If you register to bid with an address within the UK you will be invoiced under the VAT Margin Scheme (see No Symbol above).• If you register to bid with an address outside of the UK you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

Non-UK buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price . VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the UK using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

1. We CANNOT offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below before you bid.
2. No VAT amounts or Import VAT will be refunded where the total refund is over £100.
3. To receive a refund of VAT amounts/Import VAT (as applicable) a non-UK buyer must:

a) have registered to bid with an address outside of the UK; and

b) provide immediate proof of correct export out of the UK within the

required time frames of: 30 days via a 'controlled export' but no later than 90 days from the date of the sale for * and Ω **lots**. All other **lots** must be exported within 90 days of the sale.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.

We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. Following the UK's departure from the EU (Brexit), **private buyers** will only be able to secure VAT-free invoicing and/or VAT refunds if they instruct Christie's or a third party commercial shipper to export out of the UK on their behalf.
6. **Private buyers** who choose to export their purchased lots from the UK by hand carry will now be charged VAT at the applicable rate and will not be able to claim a VAT refund.
7. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an

export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

If you export via a third party commercial shipper, you must provide us with sufficient proof of export in order for us to cancel the applicable VAT or duties outlined above.

8. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may

become ineligible to be resold using the Margin Schemes. You should take professional advice if you are unsure how this may affect you.

9. All re-invoicing requests, corrections, or other VAT adjustments must be received within four years from the date of sale.

If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7389 1611.

We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

- (a) You must collect purchased **lots** within thirty days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).
- (b) Information on collecting **lots** is set out on the Storage and Collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.
- (c) If you do not collect any **lot** within thirty days following the auction we can, at our option:

(i) charge you storage costs at the rates set out at www.christies.com/storage.

(ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their storage fees and costs.

(iii) sell the **lot** in any commercially reasonable way we think appropriate.
- (d) The Storage Conditions which can be found at www.christies.com/storage will apply.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any lot sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a lot or may prevent you selling a lot in the country you import it into. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one.

For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com.

(b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

(c) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol – in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (e) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(d) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish &

Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(e) **Lots of Iranian origin**

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

- (f) **Gold**
- Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.
- (g) **Jewellery over 50 years old**
- Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.
- (h) **Watches**
- Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol ♀ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or
- (ii) We do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at www.christies.com/about-us/contact/privacy and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at <https://www.christies.com/about-us/contact/ccpa>.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any contractual or non-contractual dispute arising out of or in connection with this agreement, will be governed by English law. Before either you or we start any court proceedings and if you and we agree, you and we will try to settle the dispute by mediation in accordance with the CEDR Model Mediation Procedure. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the English courts; however, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

- auctioneer**: the individual **auctioneer** and/or Christie's.
- authentic**: a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical **condition** of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

Subheading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular lot is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed ‘Conditions of Sale’.

- Christie’s has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.
- △ Property in which Christie’s or another **Christie’s Group** company has an ownership or financial interest. See Important Notices and Explanation of Cataloguing Practice.
- ◆ Christie’s has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

- A party with a direct or indirect interest in the **lot** who may have knowledge of the **lot’s reserve** or other material information may be bidding on the **lot**.
- λ Artist’s Resale Right. See Section D3 of the Conditions of Sale.
- **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

- ~ **Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(c) of the Conditions of Sale.
- Ψ **Lot** incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(h) of the Conditions of Sale.
- †, *, Ω, α, ‡ See VAT Symbols and Explanation.
- See Storage and Collection Page.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES

CHRISTIE’S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ **Property in which Christie’s has an ownership or financial interest**

From time to time, Christie’s may offer a **lot** in which Christie’s has an ownership interest or a financial interest. Such property is identified in the catalogue with the symbol △ next to its **lot** number. Where Christie’s has an ownership or financial interest in every **lot** in the catalogue, Christie’s will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

○ **Minimum Price Guarantees**

On occasion, Christie’s has a direct financial interest in the outcome of the sale of certain **lots** consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie’s holds such financial interest we identify such **lots** with the symbol ○ next to the **lot** number.

○◆ **Third Party Guarantees/Irrevocable bids**

Where Christie’s has provided a Minimum Price Guarantee, it is at risk of making a loss, which can be significant if the **lot** fails to sell. Christie’s therefore sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the **lot**. If there are no other higher bids, the third party commits to buy the **lot** at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ○◆.

In most cases, Christie’s compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party’s remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the irrevocable written bid.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

□ **Bidding by parties with an interest**

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot’s reserve** or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol □. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie’s Conditions of Sale, including paying the **lot’s** full **Buyer’s Premium** plus applicable taxes.

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie’s may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-**lot** announcement will be made.

Other Arrangements

Christie’s may enter into other arrangements not involving bids. These include arrangements where Christie’s has advanced money to consignors or prospective purchasers or where Christie’s has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

EXPLANATION OF CATALOGUING PRACTICE

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in a catalogue as to authorship are made subject to the provisions of the Conditions of Sale, including the **authenticity warranty**. Our use of these expressions does not take account of the **condition** of the **lot** or of the extent of any restoration. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

A term and its definition listed under ‘Qualified Headings’ is a **qualified** statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie’s and the consignor assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the authenticity warranty shall not be available with respect to **lots** described using this term.

PICTURES, DRAWINGS, PRINTS, MINIATURES AND SCULPTURE

Name(s) or Recognised Designation of an artist without any qualification: in Christie’s opinion a work by the artist.

QUALIFIED HEADINGS

“**Attributed to ...**”: in Christie’s **qualified** opinion probably a work by the artist in whole or in part.

“**Studio of ...**”/“**Workshop of ...**”: in Christie’s **qualified** opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

“**Circle of ...**”: in Christie’s **qualified** opinion a work of the period of the artist and showing his influence.

“**Follower of ...**”: in Christie’s **qualified** opinion a work executed in the artist’s style but not necessarily by a pupil.

“**Manner of ...**”: in Christie’s **qualified** opinion a work executed in the artist’s style but of a later date.

“**After ...**”: in Christie’s **qualified** opinion a copy (of any date) of a work of the artist.

“**Signed ...**”/“**Dated ...**”/ “**Inscribed ...**”: in Christie’s **qualified** opinion the work has been signed/dated/ inscribed by the artist.

“**With signature ...**”/“**With date ...**”/ “**With inscription ...**”: in Christie’s **qualified** opinion the signature/ date/ inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with ‘circa’) on which the matrix was worked and not necessarily the date when the impression was printed or published.

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) will, at our option, be removed to Crozier Park Royal (details below). Christie’s will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Crozier Park Royal, it will be available for collection from 12.00pm on the second business day following the sale.

Please call Christie’s Client Service 24 hours in advance to book a collection time at Crozier Park Royal. All collections from Crozier Park Royal will be by pre-booked **appointment only**.

Tel: +44 (0)20 7839 9060
Email: cscollectionsuk@christies.com.

If the **lot** remains at Christie’s, 8 King Street, it will be available for collection on any working day (not weekends) from 9.00am to 5.00pm.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a **Collection Form** from Christie’s. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +44 (0)20 7839 9060
Email: cscollectionsuk@christies.com

SHIPPING AND DELIVERY

Christie’s Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@christies.com.

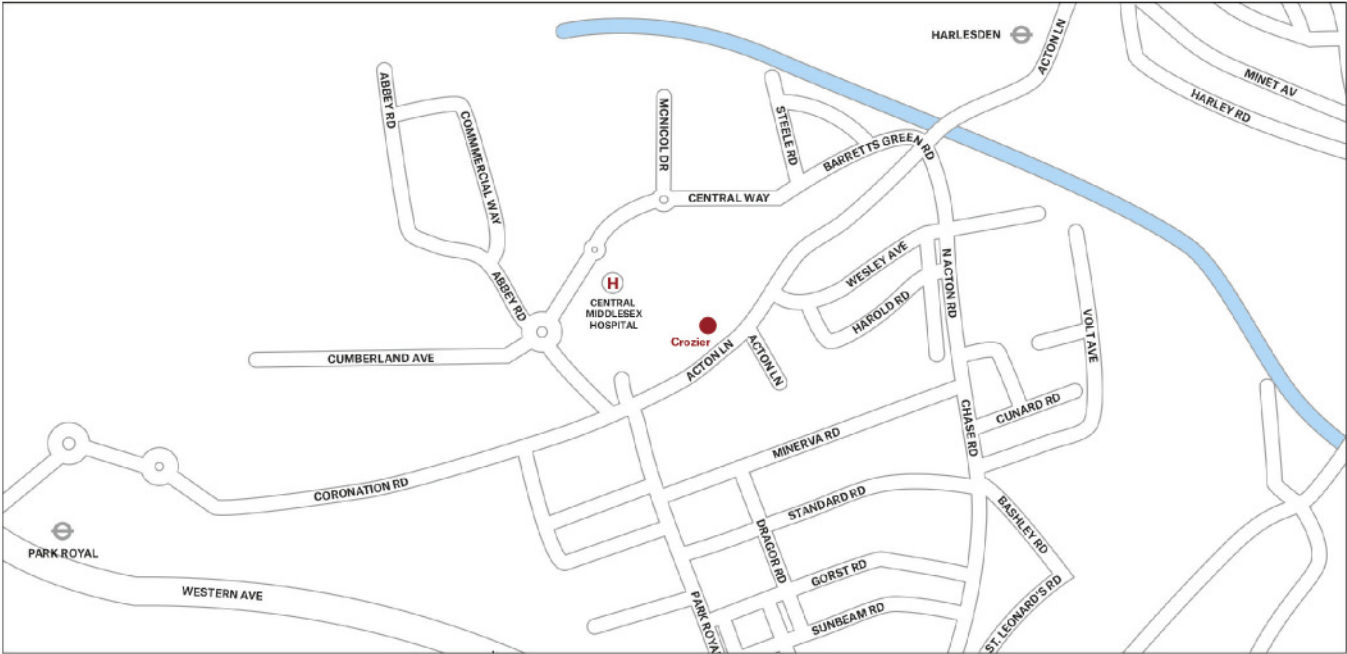
CROZIER PARK ROYAL

Unit 7, Central Park
Central Way
London NW10 7FY

Vehicle access via Central Way only, off Acton Lane.

COLLECTION FROM CROZIER PARK ROYAL

Please note that the opening hours for Crozier Park Royal are Monday to Friday 8.30am to 4.30pm and lots transferred are not available for collection at weekends.





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THE COLLECTOR

Online, London, 4–18 April 2023

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Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

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IDENTITY VERIFICATION

From January 2020, new anti-money laundering regulations require Christie’s and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

Private individuals:

- A copy of your passport or other government-issued photo ID
- Proof of your residential address (such as a bank statement or utility bill) dated within the last three months

Please upload your documents through your christies.com account:

click ‘My Account’ followed by ‘Complete Profile’. You can also email your documents to info@christies.com or provide them in person.

Organisations:

- Formal documents showing the company’s incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
- A passport or other government-issued photo ID for each authorised user

Please email your documents to info@christies.com or provide them in person.

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08/12/22





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